IN THIS ISSUE: **BACH THE IMMORTAL.... By T. Howard James**

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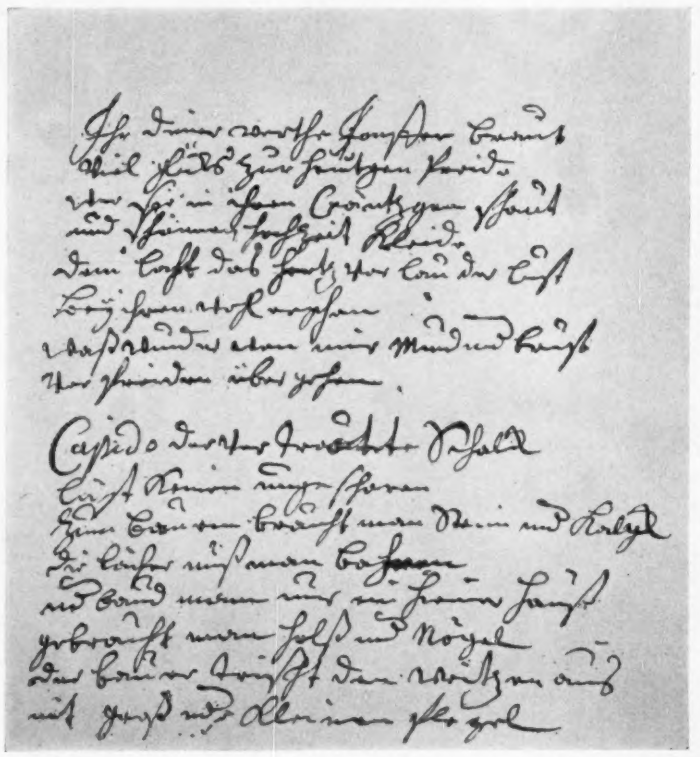
BACH IN HIS YOUTH AND IN HIS MATURITY.
The left-hand picture is from an unsigned oil painting in the Municipal Museum of Erfurt. It probably represents the composer in his Arnstadt period, during which he wrote the Capriccio on the Departure of a Beloved Brother. The likeness on the right is an engraving by Kütner from the painting of Hausmann in the Municipal Historical Museum, Leipsic.

THE BIRTH HOUSE IN EISENACH,
which has been a Bach Museum since 1903. Here the master was born March 21, 1685, the son of Ambrosius Bach, town musician, and Elisabeth Bach, née Lämmerhirt, of Erfurt. Bach is supposed to have received violin and organ lessons from his father, and to have sung in the choir at the Eisenach school. His mother died when he was nine, his father married a second time but died two months later, and at ten the boy was left an orphan and went to live with his twenty-four-year-old brother, Johann Christoph, organist at Ohrdruf.

ST. THOMAS' CHURCH AND SCHOOL IN LEIPSIC,
from a woodcut made in 1723. Bach had unsuccessfully applied for the post of organist at the St. Jakobi Church in Hamburg. In 1722 the position of Cantor at St. Thomas' Church became vacant through the death of Kuhnau. After Telemann, to whom the post was first offered, had refused it, it was given to Bach, who had applied for it. On May 31, 1723, he began his duties as organist and choir director of St. Thomas' and music teacher of the school.



FACSIMILE OF A POEM OF BACH TO HIS BRIDE,
Maria Barbara. Bach, who wrote occasional verse and was not ungifted in such expression, starts his poem with the excuse that the sight of his beloved in her bridal gown renders him almost speechless with joy. There is the conventional introduction of Cupid, which is followed by amatory reflections. The manuscript is characteristic of Bach's clear and energetic handwriting.

MARKET PLACE IN CELLE,
at the time of Bach's youth. While in St. Michael's School, Lueneburg, he made visits in 1700 and 1703 to Celle to hear French chamber music performed by the court musicians.

SILHOUETTES OF BACH AND HIS COUSIN, MARIA BARBARA,
whom he married on October 17, 1707. Their happy married life lasted only thirteen years, as she died in 1720. She was the mother of Wilhelm Friedemann and Carl Philipp Emanuel Bach, the two most gifted sons of the master.

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London Listeners Cordial To Tschaikowsky Novelty

Beecham Conquers with Russian's Early Third Symphony—Berlioz Featured by Harty—Byrd Mass Exhumed—Rachmaninoff and Other Recitalists in High Form

By CÉSAR SAERCHINGER

LONDON.—Why is Tschaikowsky's third symphony so rarely played? The reason was amply demonstrated by Sir Thomas Beecham, who rescued the score from near-oblivion at last Thursday's Royal Philharmonic concert here. It is, as a matter of fact, an excellent symphony, a little bit too much so: in other words, the academic, correct element overshadowed the inspirational. And yet, except Brahms', how many symphonies have been written since that are better? There is an almost Mendelssohnian freshness in the allegro and the scherzo; the elegiac vein that becomes so cloying in the later Tschaikowsky is not yet preponderant, and altogether it was most pleasant to hear it so well performed and have the audience rise to the occasion so volubly, although the consummate mastery of Haydn's ninety-ninth symphony on the same program was bound to suggest dangerous comparisons.

Between the two symphonies the oboe concerto of one Gordon Jacob had to make its début. A thoroughly eclectic piece with little or no originality, it nevertheless proved a grateful vehicle for Léon Goossens' beautifully rich tone and impeccable style.

BERLIOZ BY BEECHAM AND HARTY

At the preceding Sunday concert of the Philharmonic Orchestra, Beecham continued his exploration of the classics with Beethoven's fourth and Schubert's Unfinished symphonies—the latter a very sensitive and polished performance. Berlioz, with his Hungarian March from The Damnation of Faust, brought down the house. This sort of thing is just the meat for Sir Thomas.

But Sir Hamilton Harty is the acknowledged Berlioz champion in these parts; and at this week's B. B. C. subscription concert he gave us excerpts from Romeo and Juliet, the Hamlet funeral march and the Corsair overture. At the end of the program these ebullient pieces were sure to produce a maximum effect, and were a real contrast to Sibelius' discursive fifth symphony. In between, Backhaus played the Schumann piano concerto in his familiar telling style.

As though London had not enough with its four orchestras, a fifth has been started by Serge Krish under the name of New Metropolitan Symphony Orchestra. Mr. Krish, whose idea is the familiar one of "music for the masses," holds forth Sundays in a great suburban picture house, the Trocadero at the "Elephant and Castle"—one of London's historic public house bus termini. He is, apparently, doing well, the orchestra is improving, and last Sunday not only the Meistersinger overture and Beethoven's fifth, but also Eric Coates' London Suite had a popular success with the peripheric audience.

ENGLISH MUSIC: FROM BYRD TO BAX

In the choral field the B. B. C. has scored a notable success with the performance of Byrd's great and supremely difficult five-part mass, conducted by Sir Richard Terry, whose scholarly authority in the field of old polyphonic music is world-renowned. The English Palestrina is as impressive in his way as the Italian one, and to modern ears as difficult to digest in large quantities. We long ago ceased to hear horizontally, and it is doubtful if fifty Hindemiths and other lineary luminaries will bring us back to it. And our singers are influenced by the same aural habits, so it is doubtful whether what we heard on the air last week was exactly what Byrd's devout and pre-harmonic listeners heard in the sixteenth century. There is no doubt that the Royal Choral Society's audience listening to Verdi's Te Deum in the Albert Hall next day enjoyed itself more. But it is something to know that a broadcasting organization has "on tap," as it were, the means to produce such works in a satisfactory and worthy manner—and that it does use them for the purpose of cultivating the national musical heritage.

How far modern English music is going to be affected by these restorations is also an open question. Its influence was certainly not present in the new string quartet of Arnold Bax, played by the Stratton Quartet plus Raymond Jeremy, second viola. This work is moody and impressionistic, and in its way more puzzling than Byrd. Nor does Elgar's piano quintet (played at the same concert with Harriet Cohen lending a valiant two hands at the piano) show the connection with England's polyphonic, as much as Germany's Brahmsian, past. The performance satisfied the most exacting of Elgarites.

RACHMANINOFF AND SMETERLIN

Two pianists, a Russian and a Pole, drew audiences last week. The Russian was Rachmaninoff and he was at his best in music produced by a Pole. His playing of the Chopin B flat minor sonata put everything else he did in the shade, and even that authentic Pole, Jan Smeterlin, could not draw more fire from the same work. Nevertheless Smeterlin gave us a technically perfect interpretation of it, and also some delightfully modelled mazurkas, in an all-Chopin program that was completely enjoyable. Rachmaninoff spent the rest of his energy on Russian tit-bits from Rubinstein to Medtner, after giving a rather less satisfactory reading of some Beethoven and Bach.

SONGBIRDS FROM THREE COUNTRIES

Lieder singing has been practised by three ladies, from Germany, Holland and Russia respectively. Elisabeth Schumann, back from America, gave an exhibition of her familiar artistry in a recital that drew a large number of admirers to the Queens Hall. The lighter lyrical and archly expressive qualities were again in the foreground.

(*Continued on page 26*)

Impressive Orchestral Events Distinguish Season in Prague

Toscanini Triumphs—Mengelberg, Monteux, Munch, Weingartner and Other Celebrities Hailed in Czech Capital

By GERTH-WOLFGANG BARUCH

PRAGUE.—The principal event of the concert season to date was the appearance of Toscanini, who had a triumphant success conducting the Vienna Philharmonic. Even the severest critics were enthusiastic about the transcendental reading of the overture to La Scala di Seta (Rossini), the Afternoon of a Faun, Brahms' symphony No. 4, Queen Mab scherzo (Berlioz) and Meistersinger prelude.

MENGELBERG, MUNCH AND IBERT HEARD

Another highlight was the visit of Mengelberg, for the first time at the stand of the Czech Philharmonic Orchestra. The numbers played were Funeral Music from Suk's Raduz and Mahulena, a pleasing symphony by Johann Christian Bach and Mahler's fourth symphony. Mengelberg understands this music well. Maria Müller, singing an aria from The Bartered Bride, by Smetana, three Wesendonk-Lieder, by Wagner, and the soprano solo in the symphony, was appreciated for the sincere feeling of her delivery.

Another newcomer was Charles Munch, who won hearty plaudits in two concerts, the first an all-French program of Rameau; Debussy, Roussel and Ravel; the second, a list of Ropartz, d'Indy and Schubert. Tilly de Garmo, soprano, disappointed in a Mozart aria and two Debussy songs, delivered with weak and colorless tone.

Jacques Ibert, French composer, directed a concert of his own compositions. The *menu* revealed variety in harmony and instrumentation, but such impressionistic program music as the Ballad of Reading Gaol, and the poem Escales, belongs to a past era, as does also the musical lark, Donogo, a suite of Parisian musical scenes. The best offering of the evening was by the excellent flutist Marcel Moyse, who played Ibert's concerto for flute and orchestra with finished style.

OTHER FOREIGN "GUESTS"

The third French guest was Pierre Monteux, who began with the overture to The Bartered Bride and then presented a program devoted exclusively to French music: symphony in D minor (Franck), Roman Carnival (Berlioz), two nocturnes and excerpts from Pelléas (Debussy). Olga Forrai and Pavel Ludikar were the soloists. Monteux's interpretative abilities scored strong success.

Felix Weingartner's opening number was his own Merry Overture, op. 53. This was followed by Dvorak's tone poem, The Wood-Pigeon, and Weber's Invitation to the Dance, orchestrated by Weingartner. The second half comprised a splendid reading of Fantastic Symphony (Berlioz). It brought Weingartner a rousing ovation.

A huge audience welcomed Alexander Zemlinsky, who gave superb hearing to Mahler's second symphony. Marta Krasova, opulent-toned contralto, and the well-schooled Hlahol Chorus participated in the performance, which opened with Novak's Serenade in D major, for chamber orchestra.

(*Continued on page 26*)

Philadelphia Orchestra In Marriage of Figaro

Mozart Opera Brilliantly Sung in English with Notable Cast under Reiner's Baton—Ormandy Restores Mahler's Second Symphony with Assisting Vocalists

By MARGARET M. CODDINGTON

PHILADELPHIA.—Mozart's comic opera, The Marriage of Figaro, was the eighth of the ten operas given this year under the auspices of the Philadelphia Orchestra Association. The work was presented on March 15, 16, and 19, at the Academy of Music, under the direction of Fritz Reiner, with an excellent cast.

Several departures from the proverbial presentations of this opera contributed greatly to the enjoyment of the audience. First, it was given in English, and the enunciation of virtually every member of the cast was so clear that almost every word could be understood, thereby permitting the listeners to enjoy all of the many humorous situations. Second, the modern stage settings and lighting effects, while original and different, and entirely in keeping with the spirit of the opera, were extremely artistic, and added much to the visual beauties. Third, the revolving stage was used with splendid effect in the fourth act, and the ballroom scene was one of the loveliest ever witnessed in opera. The costumes were effective and beautiful. Mr. Reiner, who had sensibly reduced the size of the orchestra to fifty, conducted with all of his usual vigor and finesse, while in addition, he played the accompaniments of the recitatives on a piano modified to sound like the harpsichord. This proved an excellent plan as it made possible a better understanding of

(*Continued on page 17*)

Operatic and Concert Delights Gain Patronage in Monte Carlo

High Standards of Performances, and Variety of Artists, Add Further Charm to Mediterranean Principality

By SEBASTIEN JASPARD

MONTE CARLO.—Under the direction of Raoul Gunsbourg, who is now in his forty-second year of service here in that capacity, the Monte Carlo Opéra continues to be one of the foremost of Europe. This season's roster includes a wealth of works and performers. Standard repertoire, novelties, and creations are on the list, while the catalogue of singers discloses such names as Noréna, Supervia, Kurz, Luccioni and Thill, to mention only a few, and such conductors as La Rotella, Scotto and Steiman.

Operatic festivities opened with Faust, followed by Rigoletto, Orpheus and Martha.

A brilliant gala in honor of the Bellini centenary, and at the same time a benefit for the Italian Charities of Monte Carlo, was Norma, a thoroughly enjoyable performance, with Amerighi Rutili (Norma), Nina Giani (Adalgisa), Melandri (Pollione), Autori (Oroveso) and La Rotella (conductor). It was one of the finest exhibitions of *bel canto* Monte Carlo has had in years, and disclosed that, when presented by artists who know the ins and outs of the Bellini style (fully as difficult and gratifying as the Mozart), works from the gifted Italian's pen still have much to give to modern audiences.

A NEW BALLET

While waiting for the return of the Russian Ballet of Monte Carlo, which organization appears here every April, René Blum imported the ballet troupe from the National Opera of Lithuania. Under the direction of Leo Hofmerkleris, and headed by Vera Nemtchinova, Obonchkoff and Zvereff, this company moved gracefully through some classical and modern pieces and were warmly received.

ORCHESTRA SHINES

The Monte Carlo Orchestra, which like the Opéra, is one of the best in Europe, is enjoying a particularly satisfying season, in all artistic, programmatic and financial points.

Georgesco, Rumanian conductor, led a number of concerts, playing major works of Beethoven, Schumann, Wagner, Berlioz, and others, and even gave some first hearings, one of them being a surly-sounding, uncouth Jewish March, by Jara Michail, Rumanian composer.

BRAILOWSKY TRIUMPHS

Brailowsky, admirable and complete pianist, had prodigious success as soloist with the Monte Carlo Orchestra (Georgesco conducting) in the Beethoven E flat concerto. A few days later Brailowsky was acclaimed for his supreme art in a recital of Schumann and Chopin.

Georgesco and the Monte Carlo Orchestra also played for other soloists: Lola Bobesco, fourteen-year-old Rumanian violinist, a thorough and charming artist, in the concerto by Stan Golestan; Yves Nat, French pianist, in the Schumann concerto and the Franck Symphonic Variations; baritone Mario Stabile, in "grand" arias by Mozart, Verdi, Wagner, Rossini and Berlioz; and Marcelle Bunlet, soprano, who sang the Brümhilde Apotheosis scene from Götterdämmerung.

CHAMBER MUSIC IN FAVOR

Monte Carlo not only has audiences that respond to the glamor of opera and the allurements of orchestras and soloists, but as well a large public that is faithful to the more intimate effusions of chamber music. This feature of our season opened with two evenings of French music, by the Monte Carlo Quartet (Reynal, Benedetti, Duts and Lefebvre), assisted by pianist René Guillon, harpist Hilda Guesada, and flutist Marceau Peyssies. One of the concerts was an all-Fauré program. It was played with sensitive refinement, and every listener felt grateful for this further revelation of Fauré's impersonalized and spiritual world.

BACH THE IMMORTAL

By T. HOWARD JAMES

THOSE who are wont to see men of genius as strange and eccentric beings—creatures almost of another race—will do well to study Sebastian Bach, greatest of the great in music and most human of humans.

His early struggles towards mastery in his art; his confidence in his own ability, yet confidence touched with ample modesty; his devotion to his large family; indeed even the touch of stubbornness and independence of character—all endear him to those who seek to know better the man. For Bach, his success allowed of but one explanation: "I worked hard," he said; "if you are as industrious as I was, you will be no less successful." Was it not in much the same manner as this that Edison later explained genius?

A long musical lineage prepared the way for Johann Sebastian Bach, born in Eisenach, in 1685, probably on March 21. His father, Johann Ambrosius, directly descended from Veit Bach, who through his son Hans was the founder of a family unparalleled in the history of art. In the descendants of Veit, a talent for music as great as it was prolific seemed to pass from generation to generation almost as a heritage, until it at last culminated in the genius of Johann Sebastian.

The lad was therefore born into an atmosphere highly musical and highly religious. He early showed a taste for the violin and received instruction from his father. But these early lessons were cut short by tragedy—the death of the parents within a few months of each other. The lad, barely ten years of age, went to live with an older brother, Johann Christoph. The latter gave young Sebastian lessons in theory and practice on the clavier and organ. The violin was for the time pushed into the background.

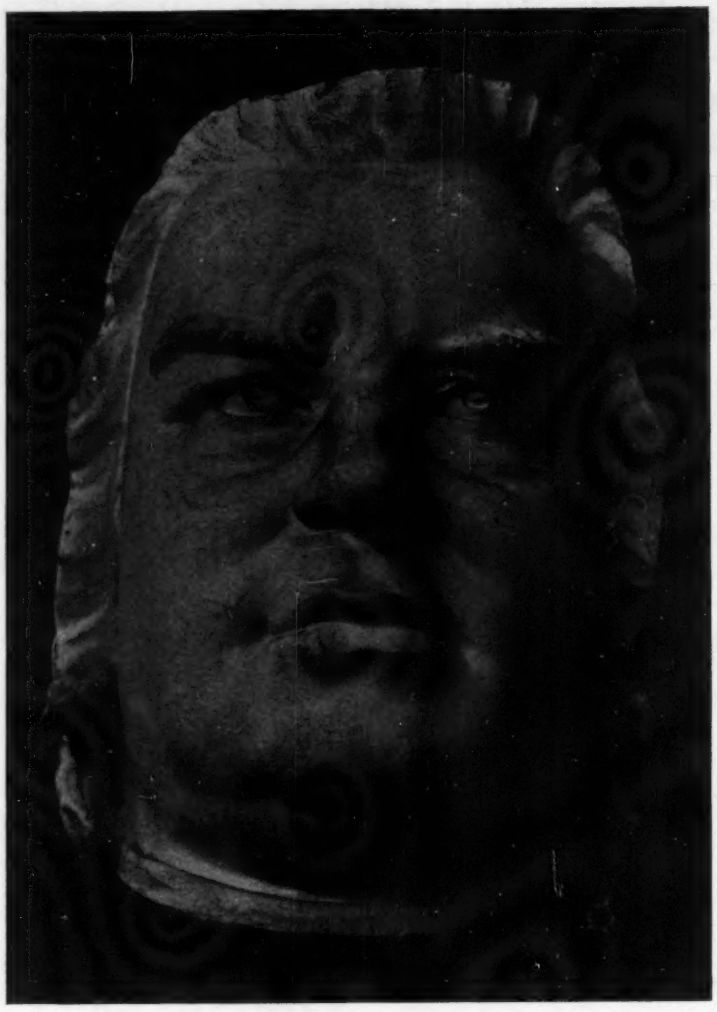
Young Bach made rapid progress in his new studies—too rapid, the brother apparently thought, for when Sebastian evinced a desire to study the fine collection of manuscripts in Johann Christoph's library, permission was sternly refused. But the youngster was not to be denied. For six months, we are told, he regularly rose after his brother had retired, removed the manuscripts from their place, and laboriously copied them by moonlight. When at last these nightly labors were discovered, the copies were destroyed by the stern brother, but the lad had gained much that could not be taken from him. This episode marks Bach's first employment of a method of study which became characteristic of him.

Beginnings of the Composer

Johann Sebastian received his early education at the local *Gymnasium* or secondary school. Here he learned Latin, arithmetic, and the inevitable theology, in addition to the valuable experience he gained in choir work. At the age of fifteen he joined the boys' choir of St. Michael's School at Lueneburg. There followed a period of intensive study, broken only by many trips—often on foot—to distant towns where he could meet and hear organists of ability. He remained at Lueneburg until 1703, serving as violinist the last two years. A short time after he left St. Michael's School, we find him as organist at Arnstadt. Here he wrote, in 1704, the first composition which gives evidence of the genius that was to be, the Capriccio on the Departure of a Beloved Brother. This beautiful and expressive work, composed on the occasion of the departure of Johann Jacob to enter the perilous service of Charles XII of Sweden, stands alone as the only piece of program music Bach ever wrote. There is, however, in much of his work a tendency toward the pictorial, in the use of themes more or less descriptive.

In 1705 Bach secured a leave of absence from his post in order that he might hear the great Danish organist and composer, Buxtehude, play at Lübeck. He left Arnstadt in October with definite instructions to return in four weeks. It was February of the following year when he once more set foot in Arnstadt. Little wonder that the Consistory reprimanded him severely. They took occasion to complain also about other matters not to their liking. "We charge him," they wrote, "with having hitherto been in the habit of making surprising variations in the chorales, and intermixing diverse strange sounds, so that thereby the congregation was confounded." Bach's genius was beginning to assert itself. Further, they charged that he had originally made his instrumental preludes too long, and when he was reprimanded for this, he made them too short. Bach's stubbornness was beginning to assert itself.

Apparently this lengthy complaint did not have the desired effect, for a few months later it was in part repeated, this time with an addition: "We further remonstrate with him on his having allowed the stranger maiden to show herself, and to make music in the choir." This was indeed unprecedented. We suspect that Bach had fallen in love. The following year he was married to the "stranger maiden" (presumably), his cousin, Maria Barbara Bach, also a descendant of Veit and Hans. Meanwhile, however, he had resigned his post at Arnstadt in favor of that of organist at St. Blasius, Mühlhausen. He remained there less than two years. The work was not altogether pleasing and in addition it was not easy for a married man even in those days to live on seventy dollars, a few measures of corn, two cords of firewood, and three pounds of fish *per annum*.



LIFE MASK OF BACH,
in the Karl Alexander Library in Eisenach.

Life at Weimar

Bach now entered the service of Duke Wilhelm Ernst of Saxe-Weimar as a mere court musician, called upon to play the violin, clavier, or organ according to the pleasure of the *Capellmeister*. During the early years at Weimar he composed some organ music and began an intensive study of the old Italian composers—study carried out in the same fashion that had its beginning on moonlit nights in Johann Christoph's house. In the course of these studies he transcribed for organ many of Vivaldi's violin concertos to the great enhancement of their musical value. In 1714 he was appointed *Konzertmeister* to the Duke, a promotion in name at least, and was charged with the new duties of writing cantatas for performance during the services. It was his good fortune at about this time to make the acquaintance of one Salomo Franck, a man of genuinely poetical temperament, who wrote many of the religious poems which Bach set in the cantata form. The Master was not always so fortunate in finding men who could write suitable texts for him.

Johann Sebastian's fame as an organist had already commanded considerable attention. Accordingly when Marchand, the great French organist who had "shewn himself superior to the best organists of France and Italy," made a formal notification that he was ready "to play extempore with any German who was willing to engage with him," it was Bach who was chosen to meet the challenge. It is usually conceded that Marchand found it convenient to leave town on the morning of the day scheduled for the contest, although Bach's son, Johann Christian, assures us that the contest took place and his father "obtained, in the judgment of all the hearers, a complete victory."

Of Bach's home life during this period we know little, but there is nothing which would suggest that it was other than the happiest. This does not, unfortunately, appear to have been the case with his professional existence. He worked in an atmosphere foreign to his tastes and ideals. As Terry says in his splendid biography, "not one of the sanctuaries Bach served matched so ill with his art" as the chapel of the Duke. It was, then, with little regret that Bach left Weimar in 1717 to become *Capellmeister* at the court of Prince Leopold of Anhalt-Cöthen. And thus ends the first of Bach's three creative periods.

The Cöthen Period

The means at his disposal at Cöthen were meager compared with those at Weimar. He had but two voices, a makeshift orchestra, and an asthmatic organ. However, the Prince, a true lover of good music—particularly instrumental—had a deep appreciation of Bach's talents. Here the Master turned his attention to instrumental music. His early training on the violin stood him in good stead at this time, for he produced works for violin, viola da gamba, and cello that only an experienced player could have written. We particularly remember his double concerto for two violins and his six sonatas for solo violin. (The authenticity of the last of these sonatas has been questioned by some.)

Toward the end of his stay at Cöthen, Bach wrote the first part of the famous Well-Tempered Clavier (1722). This revolutionary work contained fugues and preludes in every key, both major and minor. It demonstrated possibilities which lay in keys at that time neglected, and the demand it made for equal temperament in the tuning of the clavier and harpsichord resulted in an advance of tremendous importance. This work, in connection with the second part (1744) also gives us a history in music of the struggles by which Bach perfected his technic. Several of the first of the preludes and fugues are amateurish and show definite evidence of the inexperience of their author in this type of composition. Towards the end of the first collection, however, the master's touch appears convincingly. The second twenty-four, composed at Leipsic twenty-two years later, are masterpieces from the first to the last.

In 1720, Bach experienced the most serious domestic calamity of his life—the death of his beloved wife while he was accompanying the Prince on a trip to Carlsbad. Due to the slowness with which news travelled then, he did not learn of Maria Barbara's decease until he returned home, three weeks after she had been buried. Shortly before his departure from Cöthen, Bach married again, this time the daughter of the court trumpeter of Weissenfels. Anna Magdalena Wülken was deeply interested in music and was in complete accord with her husband's ideals. It was for her that he wrote some of the French suites which are preserved today copied in her own clear hand.

Bach Becomes Cantor

It was with regret that Bach left Cöthen in 1723. But conditions had changed since his first years there. He explains this in a characteristic letter to his friend Erdmann, dated 1730. "I had there," he wrotes, "a gracious, music-loving and discriminating prince, with whom I hoped to end my days, but it happened that my master married a Barenburg princess whose tastes were not in accordance with her lord's. She delighted in gaieties and worldly pleasures, and gradually weaned my master from the loving interest he had ever shown towards our glorious art. And so God arranged that the post of Cantor at St. Thomas's School should fall vacant. At first I did not think it becoming to relinquish the dignified office of *Capellmeister* for that of a modest Cantor. For this reason, therefore, I took three months to consider the future and was at last induced to accept, as my sons were inclined to be studious and I was desirous of affording them an opportunity of gratifying their bent by entering them in the school; and thus, in the name of the Most High, I ventured and came to Leipsic."

The labor at Leipsic was not light. In addition to the regular duties attached to the office of Cantor, Bach was required to instruct the younger pupils in Latin and to give the more advanced students lessons on the organ, harpsichord and violin. Nor was his task lightened by the attitude of the controlling town council. That inflated body tried, it seemed, in every way possible to cause him grief. At no other period of his life do we find him asserting with such vigor his rights to execute his duties as he saw fit. But by 1730 matters had become so bad that he resolved to quit Leipsic. With this in view, he wrote to Erdmann to sound out the possibilities of an appointment at Dantzig. "I am still, by the grace of God, at Leipsic," he wrote, "but as my position is not so lucrative as I had been led to suppose . . . and as the town council is but little favorably inclined towards musical matters, causing constant friction, annoyance, and persecution, I feel, in God's name, compelled to seek my fortune elsewhere."

At about this time, however, a new principal was appointed to the school—one Gessner, a man who was friendly to Bach and properly appreciated his talents. Gessner acted as a buffer between Bach and the council for four years, but when he was replaced by Ernesti, matters returned to their former state. After 1736 the council was deterred somewhat from open opposition by the fact that the title of Electoral Court Composer had been conferred upon Bach by the Elector of Saxony—a title the Master had himself solicited with that very purpose in view.

A Wealth of Masterpieces

In spite of the unfortunate conditions under which he was forced to work, Bach composed at Leipsic those works which contain his noblest inspiration—perhaps, as many have claimed, the mightiest thoughts ever embodied in tone. From this period date more than three hundred cantatas (many of which are lost), the Magnificat in D (1723?), the great Passion Music of St. John (1724) and St. Matthew (1729), the Christmas Oratorio (1734), the Mass in B minor (1733-8), and several masses, oratorios, and Passions

(*Continued on page* 21)

Stravinsky Leads Première of His Persephone in Hub City

Composer Presents First American Hearing of Neo-Classic Cantata with Boston Symphony Orchestra, Cecilia Society and Soloists—Sevitzky Gives Bach-Handel Concert—Recitals by Mary Garden, Richard Crooks, Ruth Posselt and Others Delight

BOSTON.—The first American performances of Igor Stravinsky's Persephone were led by the composer at concerts of the Boston Symphony Orchestra in Symphony Hall on March 15 and 16 in the presence of audiences which filled the auditorium, and which greeted the distinguished composer with prolonged demonstrations of applause.

Sufficient mention has already been made in the Musical Courier about the nature of Stravinsky's most recent opus; but in view of the conflicting opinions that have attended its performances abroad, I may be pardoned for expressing my personal admiration for the score. There seems to me to be a quality of timelessness about this music that has not been evident in any of Stravinsky's works since he abandoned the line of development indicated by the early ballets, Le Sacre and Les Noces.

The Boston performances seemed to realize the intentions of the composer most happily. Stravinsky surprised everyone hereabouts by the authority, confidence and precision of his direction. The Boston Symphony Orchestra, of course, was at home in his music. The chorus of the Cecilia Society, trained by Arthur Fiedler, sang beautifully. Colin O'More, who sang the difficult music of Eumolpe, gave a performance extraordinary for its accurate intonation, rhythmic precision and vitality, and—for all of the strange intervals—songfulness. Eva Gauthier declaimed the lines of Persephone with freedom and correct synchronization with the orchestra, and the quality of her speech was moving.

Persephone was only one, if the most important, item of a sort of week-end Stravinsky festival. On the same program appeared his Fireworks and Fire-Bird. At a concert in Sanders Theatre, Cambridge, he presented the two fire pieces, Petrouchka and, for the first time hereabouts, Baiser de la Fee, which delighted the audience. The enthusiasm of the Cambridge hearers surpassed even that of the Boston audiences on the two following days.

ACTIVE WEEK OF CONCERTS

The Boston Symphony Stravinsky concerts were part of the most active week, musically speaking, that can be recalled here in many months. On March 10 at Jordan Hall, the Peoples Symphony Orchestra, led by Fabien Sevitzky, commemorated the current Bach-Handel anniversary with a remarkable program, consisting of Handel's overture to Agrippina, Concerto Grosso No. 16 in D major, and Water Music; and Bach's cantata, Schleicht, spielende Wellen, and Chaconne as arranged by A. Walter Kramer. The latter work, as perhaps the other Bach as well, was being played for the first time in Boston. The orchestra was assisted, in the performance of this program, by the Sevitzky Vocal Ensemble and a quartet of soloists that included Blanche Haskell, soprano, Mabel Pearson, mezzo-soprano, George Tinker, tenor, and Edmond Boucher, bass.

On the 10th Joseph Wagner and his Civic Symphony Orchestra gave a concert at the Boston Public Library, playing Gluck's overture to Iphigenia in Aulis, the first L'Arlésienne suite of Bizet, Elgar's serenade for strings, opus 20, a duet from Paul Allen's opera, Milda, and Dvorak's New World Symphony. Louise Beach, soprano, and Aristide Mizzi, tenor, were the soloists.

At the Copley-Plaza Hotel, on March 11, Mary Garden gave her lecture-recital before a distinguished and enthusiastic audience. The program was similarly arranged to that which she has done elsewhere on her current tour. It found cordial favor with Miss Garden's Boston friends.

At the same time Leo Litwin, a local young pianist, was giving his first full-length public recital in Jordan Hall before a friendly audience which enjoyed his playing. The program contained the Bach-Liszt fantasy and the fugue in G minor, Beethoven's sonata, opus 111, the barcarolle and the E major scherzo of Chopin, and three pieces by Ravel.

Another pianist, Robert O'Connor, was heard in the same hall the following evening by an audience that applauded him long and loudly, and was rewarded by numerous extra numbers after the regular program which contained Philipp's transcription of a Friedemann Bach organ concerto, the same French master's setting of a group of old airs and dances, Bach's Chaconne, arranged by Busoni, and two groups of shorter pieces by Chopin and Debussy, all performed with technical assurance and tonal finesse.

Meanwhile, on March 12, in the neighboring Brown Hall, the fifth concert in the New England Conservatory of Music's chamber music series was being given to a delighted audience. The program, given able performance in the appropriate vein, consisted of old pieces for the harp, viola da gamba and flute by Lotti, Haydn, Couperin and Prudent, Walter Piston's three pieces for clarinet, flute and bassoon, and Brahms' trio in A minor for clarinet, cello and piano. The performers—all from the Boston Symphony Orchestra—were Georges Laurent, flutist, Victor Polatschek, clarinetist, Abdon Laus, bassoonist, Bernard Zighera, harpist, Jesús María Sanromá, pianist, and Alfred Zighera, who played both cello and viola da gamba.

RICHARD CROOKS IN THE VEIN

Richard Crooks was the performer in the last of the seventh series of Boston Morning Musicales, under the auspices of the Boston School of Occupational Therapy at the Hotel Statler, on March 13. His voice was rich and true, in spite of the early hour of the concert; his phrasing was artistic; his enunciation was accurate; and he projected music and text rather than merely syllables and tones. His program consisted of songs by Bach, Haydn and Beethoven; a group of Lieder out of Schubert's Die Schöne Müllerin; and arias from Manon and Mignon. Frank La Forge provided impeccable accompaniments.

Ruth Posselt, young Boston violinist, gave an excellent recital in her native city at Jordan Hall on March 13. A large audience, containing many of the musical and fashionable leaders, applauded her successful and meritorious playing of a program that included Handel's fourth sonata, Mozart's D major concerto, César Franck's Sonata and shorter works by Bloch, Bartok, Granados and Arbos. Miss Posselt was assisted by that able pianist, Arpad Sandor.

Elizabeth Travis-Behnke, Boston pianist, played in Jordan Hall on March 14.

Ludwig Juht, member of the double-bass section of the Boston Symphony Orchestra, gave a recital on March 15 at Jordan Hall on his instrument, rarely employed for solo purposes. In a program that included his own concerto in C sharp minor, he offered three pieces by Serge Koussevitzky. Katheryn Whitfield Ford was the accompanist.

STRADIVARIUS QUARTET APPEARS

The Stradivarius Quartet played at the Fogg Art Museum, Harvard, on the same evening. The program contained quartets by Haydn and Beethoven, and for the first time anywhere, the quartet of Nicolai Berezowsky. The new work has arresting music and is economically written. An audience that crowded the available seating capacity applauded the new work and the performers.

There is space for only the barest mention of an activity allied with music—two dance programs by Doris Humphrey, Charles Weidman and their Dance Group at the Repertory Theatre on March 14 and 15. They pleased good-sized audiences. M. S.

Cleveland Orchestra Stages Sprightly Barber of Seville

Rodzinski Leads Rossini Opera with Eva Bandrowska as Heroine—Schnabel Plays Beethoven and Mozart Concertos with Ensemble—Quartet by Beryl Rubinstein Premiered

CLEVELAND, O.—Sparkling and effervescent in a spirited performance on the stage of Severance Hall, The Barber of Seville amused and greatly pleased two large audiences with its many innovations in stage business as well as stage settings. Dr. Artur Rodzinski wielded the baton with animation and Eva Bandrowska made her operatic début in an exquisitely conceived Rosina. The art of her coloratura was wellnigh perfect. With remarkable ease and brilliancy, her florid arias brought down the house and stopped the show at both performances.

Carlo Morelli offered an outstanding character painting as the meddlesome Figaro; his vocal and histrionic powers were superb. Charles Hackett in the rôle of the count was convincing, and the comic duo of Guido Guidi and Vittorio Trevisan furnished splendid entertainment and ensemble work. Minor parts were sung adequately by Irene Beamer, Donald Dickson and Norbert Skerbunt, while Wilhelm von Wymetal directed the staging with his customary efficiency. Dr. Rodzinski was called to the stage repeatedly and as on previous occasions bade the orchestra share in the ovation.

SCHNABEL A FÊTED SOLOIST

The fifteenth pair of symphony concerts introduced Artur Schnabel to Cleveland music-lovers, and the success he achieved with his perfectly polished performances of the Beethoven G major concerto on Thursday night and Mozart's A major on Saturday afternoon was outstanding. In no way less remarkable was the sensitive ensemble offered the artist by Dr. Rodzinski and the orchestra, thus creating a musical feast for the *gourmand* long to be cherished.

Schubert's Rosamunde was a charming curtain raiser to a program which included Richard Strauss' suite for Le Bourgeois Gentilhomme, interpreted by Rodzinski with finesse. Bach's C minor Passacaglia in the Respighi orchestral arrangement brought this program to an effective climax.

For its closing musical attraction, the Euclid Avenue Temple offered that young prodigious violinist Grisha Goluboff, in a program ranging from the Brahms D minor sonata through the Lalo Symphonie Espagnole and the Chausson Poème and finishing with Ravel's Tzigane. The audience was enthusiastic and demanded extras.

Leon Machan, popular figure in Cleveland's music colony, who has for many years played a prominent part in ensemble work, appeared as recitalist at Masonic Hall and delighted his numerous friends with a list of rarely heard compositions from the pen of his countrymen. A sonata by Vitezslav Novak, professor of composition at the Prague Conservatory, numbers by Suk, Dvorak and Rychlik, and an August Stradal transcription of an organ concerto by Wilhelm Friedemann Bach, were for the most part novelties. A Chopin group also was included in the program.

KUBELIK IN RECITAL

Jan Kubelik appeared as soloist with the Jewish Singing Society at Severance Hall, accompanied by his talented son Raffael. Traces of the old grandeur were still apparent in the Saint-Saëns concerto. His presence has preserved all the attributes of his erstwhile world fame. He was cordially received by an enthusiastic audience that wished to pay tribute to him. Charles D. Dawe conducted the mixed chorus of thirty-six voices and achieved notable results with his group.

At Severance Chamber Music Hall the Cleveland String Quartet was heard in a program featuring a first performance of Beryl Rubinstein's second quartet, which revealed many of the laudable qualities of his earlier output, and was given with full realization of its values by members of the quartet: Josef Fuchs, Rudolph Ringwall, Carlton Cooley and Victor de Gomez. Mozart's C Major and Schumann's A major quartets completed the enjoyable program of music.

The Fortnightly Musical Club gave its sixth formal afternoon concert of the season at Steinway Hall, presenting an interesting program which was arranged by Mrs. T. Morgan Phillips and Mrs. Daniel Quiring. Those taking part were Seville Shagrin, piano, and Mrs. Arthur Quimby, soprano, accompanied by Mrs. Howard F. Burns. Frederick Lake was heard in a group of Brahms songs and Charlotte De Muth Williams and Elizabeth Williams played the Brahms sonata for piano and violin, op. 108. The manuscript section of the club offered a program of original compositions at the studios of Ben Burtt. Works by Elizabeth Marple, Mary D. Hayes, Almeda C. Adams and Clara K. Wellman were heard. R. H. W.

Gabrilowitsch Conducts Minneapolis Orchestra

Eminent Guest Leader Directs Music of Haydn and Scriabin's Divine Poem as Local Novelties

MINNEAPOLIS, MINN.—The thirteenth concert of the Minneapolis Symphony Orchestra was given on March 1 with Ossip Gabrilowitsch as guest conductor. This eminent musician gave first local hearings of Haydn's symphony in C major, No. 97, and The Divine Poem, by Scriabin. The program was completed with two nocturnes by Debussy and Caprice Espagnole by Rimsky-Korsakoff.

The Haydn work was given a charm of contour and balance which is indelibly associated with this conductor, while the Scriabin number was delivered with a deliberate breadth and intensity of compelling nature. Nuages and Fêtes of Debussy were two delightful tapestries, and the Spanish Caprice was a thing of rhythmic fancies. Gabrilowitsch was called many times to the stage and given a welcome which should have delighted him immeasurably.

Again at the matinee concert on March 3, Gabrilowitsch conducted the orchestra. He revealed the depths of his art in the Tschaikowsky symphony No. 5. Less turmoil, less barbaric melodrama, but more intense beauty, characterized his reading, the second movement in particular being of breathless loveliness. The Rosamunde Overture by Schubert and three excerpts from Wagner's works completed the program. The ovation after this concert was a combined one by audience and orchestra.

ASSISTANT CONDUCTOR WIELDS BATON

The concert of March 10 was led by Paul Lemay, assistant conductor of the Minneapolis Symphony Orchestra. Northrop Auditorium was nearly filled. Mr. Lemay fully deserved the warm sincerity of the applause, for under his guidance an interesting program was finely played. He gave a first Minneapolis performance of Circus Day by Deems Taylor, Mozart's symphony in G minor, Nicolai's overture to The Merry Wives of Windsor, Moussorksky's prelude to Khowantschina and Lalo's overture to Le Roi d'Ys. The variety of treatment necessary for a successful interpretation of such a program was naturally and skillfully given by Mr. Lemay, whose conducting reveals superior musicianship.

The University of Minnesota Concert Band, under the direction of Gerald Prescott, gave its annual concert on March 12 in Northrop Auditorium before a capacity audience. Each concert records definite advance in the various choirs of the band. Encores were numerous. The programmed numbers indicate the serious intentions of Mr. Prescott and his talented students. Wagner's March of Homage, Weber's Oberon Overture, Handel's Largo, a Bach chorale and fugue, Tschaikowsky's Marche Slave are works which tell the story of this university organization. E. G. K.

Stillman-Kelley's Quintet to Be Heard

Edgar Stillman-Kelley's piano quintet in F sharp minor is to be featured at the Biennial Convention of the National Federation of Music Clubs in Philadelphia in April, with Mrs. Stillman-Kelley performing the piano score. The Kneisel Quartet will collaborate in the work, which has been heard in many American cities, as well as in Europe.

Garden to Hold Chicago Master Class

(*Special telegram to the Musical Courier*)

CHICAGO.—We have been informed by a reliable source that Mary Garden will hold a master class at the Chicago Musical College this summer in operatic art and dramatic song. RENÉ DEVRIES.

IN NEXT WEEK'S ISSUE

THE LETTERS OF TSCHAIKOWSKY

By EDITH VALERIO

Boris Produced Impressively By Zürich State Theatre

Die Walküre Also Pleases—International Recitalists Score

ZÜRICH.—The State Theatre's production of Boris Godounoff by Moussorgsky has proved to be one of the greatest triumphs in the history of that house. It was to all intents and purposes a première, since the work had been heard here only on one single past occasion: the visit, thirteen years ago, of the Dresden Opera.

No effort was spared by the State Opera to make Boris memorable, and in this respect there is only one thing to report; namely, the perfect success of the undertaking. Seldom has our local Opera rung to such applause—seemingly endless acclaim for all concerned.

Robert Denzler, who conducted, had rehearsed the troupe into the highest degree of efficiency and with masterly hand revealed the inexhaustible beauties of the Russian score. The choruses, so dramatically important in Boris Godounoff, had been magnificently trained by Max Hengartner and Oscar Mehler, while Heinz Rüchert's stage directing was in every detail also a stroke of art. The effective settings and costumes by Roman Clemens (which work was greatly furthered by the assistance of the artistic advisor, Dr. W. Lütschg) contributed optical splendor to the evening.

SINGERS SUCCEED

Foremost among the singers was Fred Destal, who brought to the title rôle a full measure of vocal and histrionic art. His impersonation of the ruler won him an ovation. Mario Saletzky (Dimitri) Maria Ulbrich (Marina) Albert Emmerich (Pimen), Peter Klein (Shouisky and Missail) and Fritz Honisch (Varlaam) completed the cast.

WALKÜRE IN NEW CASTING

Under the direction of Kurt Rothenbühler, the State Theatre has also restaged Die Walküre (Wagner). Fred Destal as Wotan, and Judith Hellwig, as Sieglinde were ideal. Maria Ulbrich as Brünnhilde did a better performance dramatically than vocally, while Alexander Gillmanns, heroic tenor, who was giving us his Siegmunde for the first time, has not yet fully grown into perfect Wagnerian stature.

ALEXANDER SCHAICHETS' JUBILEE

A concert that stood out in high relief against a background of many others was that celebrating the twenty-fifth anniversary of the musical career of Alexander Schaichets. Zürich artistic representatives expressed thanks to Schaichets for his services as an exponent of modern as well as classical music, and the Tonhallesaal was packed with an audience who had come to cheer an idol. The program performed by the Schaichets Chamber Orchestra—than which no organization is more connected with the musical life of Zürich—consisted of first auditions of Rudolf Moser, Paul Müller, Heinrich Kaminski and Wolfgang Fortner.

VARIOUS RECITALS

The Zürich recital season is crowded with the many international celebrities who are coming here. Among those who scored unusual successes are Marion Anderson, American colored contralto; Peter Speiser (one of the best pianists of the day) in Bach, Busoni, Franck, Chopin and Szymanowski; Prof. Emil Frey, in two Bach evenings; Marguerite Dupré, daughter of Marcel Dupré, in a piano recital of classical and modern numbers; and Walter Gieseking, who, in a program of Bach, Beethoven, Brahms and Debussy, transcended material technic, and attained to heights ethereal.

JOSEPH KISCH.

Ignaz Friedman Finds Psychology of Audiences Similar the World Over

Eminent Pianist, Returned to America after Five Years' Absence, Gives His Impressions of Listeners and Music Today

Ignaz Friedman, in America for the first time in five seasons, has played in the interim in Europe, the Orient, South Africa and South America. Before beginning his tour in this country this winter he fulfilled engagements in Havana and Mexico. With this extensive list of achievements behind him, and the authority of his years of prominence on the concert platform, Mr. Friedman was asked to tell of the reactions to music in the various quarters of the globe.

"If you are asking me to differentiate," he replied, "I don't think that is possible. People all over the world are the same. The scenery and climate change as one travels—the pyramids of Egypt give place to the temples of India, the palm trees of Hawaii to the ordered landscapes of the temperate zone, but the norm of human nature is constant in all these localities. Wherever the musician goes, if he gives a good performance he is acclaimed; if he gives a bad one, his concert is a failure."

TONAL CULTURE WORLDWIDE TODAY

"Don't you believe that the degree and type of culture have any effect on the response evoked by our Western music?"

Mr. Friedman shrugged. "In the past that might have been counted a factor, but now Occidental music is familiar to people everywhere, because radio and talking machines have penetrated to the remotest communities and artists have toured at least the principal cities of all nations.

"No, the success of a musician is measured only by the calibre of his art, and the racial affiliations of his audience make no difference. If one applies a lighted match to a man's hand, whether the skin on that hand is white, yellow or black, the victim snatches it away. Æsthetic reactions are no less universal. Whether they are steeped in Western culture or not, an audience is roused to enthusiasm by a sincere performer who has something to give and expresses his message in the medium best suited to him.

"If he is an instrumentalist, he must love his instrument. That is one element which seems to me lacking in the new generation of pianists—a genuine feeling for their instrument. Fine technicians, discerning musicians, temperamentally endowed, they yet fail to achieve entity with the piano. They might as well be expressing music on a bassoon. The listener does not have the conviction that here is an artist using the musical means that he was born to."

ASPECTS OF THE NEWER MUSIC

"What do you think of the new music that is being written for piano, Mr. Friedman?"

"If you refer to the contemporary output, I think it is unsuited to the piano's limitations of construction. In my opinion, the possibilities of the piano were exhausted when Debussy wrote his last bars. What has been written in the later idiom requires the tonality and variety of color of an orchestra. I admit that in a mental conception, or visually, when you look at the score, the new style seems to fit the piano, but in actual performance the piano's departure from the just intonation is too apparent. Pedalling can cover the false intervals a little, but not enough.

"Chopin realized to the fullest extent the potentialities of the piano as we know it. If we want to expand into new tonal fields, the factories must turn out pianos constructed to fit the demands of innovations.

"I don't mean to imply that music or instruments have reached the end of their development. No doubt the future will see music flourishing through a broader sphere than we dream of now, with instrumental development keeping pace, and perhaps present-day composers are working toward that.

THE LOST GENERATION

"But in music we find the situation that prevails in all the arts, in politics, economics, social problems. The world misses the millions who were killed in the Great War, the men who would now be in their early forties. Those who laid down their lives might have formed the link between us of the old school and the very young people, and the chasm separating the past and the contemporary would not make so sharp a cleavage. Perhaps I see this more plainly than most because I have visited so many places and found the situation duplicated."

Mr. Friedman will return to Europe after his American itinerary has been completed. His plans for the near future take in concerts in England and Scandinavia, including Iceland, the only country which the Polish pianist has not yet visited. M. L. S.

Peabody Institute Celebrates Founders Day

BALTIMORE.—An elaborate program was arranged to celebrate the Founder's Day at the Peabody Institute on February 12. The celebration was sponsored by the Peabody Alumni Association of which May Garretson Evans is president. The speaker of the occasion was the Rev. Dr. Harris E. Kirk, who recently has been elected a member of the board of trustees. The Peabody Conservatory of Music Students' Orchestra, conducted by Gustav Strube, and the Peabody Chorus, conducted by Louis Robert, were among the features of the program. Austin Conradi, American pianist and graduate of the conservatory who held the first Peabody Alumni Scholarship during his student years, was the soloist and was heard in Chopin compositions. The celebration of Founder's Day is a tribute to George Peabody, whose benefactions made the institute possible.

Program for Jagel's New York Recital

When Frederick Jagel, tenor of the Metropolitan Opera, gives his only recital in New York this season at Town Hall on March 25, for the benefit of Haarlem House, he will present among other things four songs of J. S. Bach: Dir, dir, Jehovah, will ich singen, Bist du bei mir, Wie wohl ist mir, O Freund der Seelen, and Beschraenkt, ihr Weisen dieser Welt. From the songs of Brahms Mr. Jagel has chosen: Sind es Schmerzen, sind es Freuden, So willst du des Armen, Ruhe Süssliebchen, and Wie Froh und Frisch mein Sinn sich Hebt.

Carl M. Roeder Presents Students

GREAT BARRINGTON, MASS.—On March 3 Doris Frerichs, piano pupil of Carl M. Roeder, gave a recital at the Barrington School. She began with Myra Hess' arrangement of the Bach chorale Jesu, Joy of Man's Desiring, and continued with another Bach number, gigue by Loeilly-Godowsky, three fantasie pieces, op. 12, by Schumann, and numbers of Ravel, Moszkowski, Albeniz and Chopin. On March 10 Mr. Roeder presented a students' piano recital at the school, featuring Helen Bangs, Eleanor Jarecki, Elizabeth Brooks, Louise Otto, Ann Treadway, Jane Otterson, Eleanor Whitney, Martha Bacon, Frances Hogan and Joan Newstead.

National Piano Tournament Chairmen Hold Meeting

The first meeting of the chairmen of the New York committees for the New York Tournament of the National Piano Playing Tournament was held on March 7. Dr. A. Verne Westlake, Harriet A. Seymour, Virginia Ryan, Carl M. Roeder, Helen Colley, Hans Barth and E. L. Gunther were present. It was decided that the New York Tournament would be held in Steinway Hall during the week of May 13; that any enrollments may be accepted at any of the specified headquarters, but that all money and time schedules be turned in at Room 803, 6 East Forty-fifth Street, New York; also that ensemble playing may be included in the required four or more compositions only if it is a concerto that is played, and thus that the outstanding soloist is obvious; that approximately ten minutes will be allowed for four compositions, and fifteen to twenty for six or more, according to the type of compositions played. This is the second year of the New York Tournament but the sixth of the Piano Playing Tournament plan, which originated in Abilene, Tex.

Elinor Remick Warren and Dr. Carl Omeron Give California Program

Elinor Remick Warren, pianist and composer, of Los Angeles, gave a joint recital with Dr. Carl Omeron, tenor, on February 19 at Palos Verdes, Cal. She played two groups of solos and Dr. Omeron sang some of her recent compositions. Choral organizations which have sung Miss Warren's compositions during February were the Treble Clef Club, women's chorus of Beverly Hills, Cal., and the following male choruses: University Glee Club of Providence, R. I., who featured an entire group of her compositions; Apollo Club of Seattle, Wash; and the Ellis Club of Los Angeles. The last named organization sang her choral arrangement of her own song White Horses of the Sea.

Maria Müller Sails for European Engagements

Maria Müller, soprano of the Metropolitan Opera, sailed from New York on March 8 by the SS. Bremen. On March 28 Mme. Müller will give a concert in Frankfurt-am-Main, Germany. On April 2, she has been

MARIA MÜLLER
as Eva in Die Meistersinger.

engaged to sing at the Staatsoper in Karlsruhe, Germany; 6, she sings at the Opera House in Basel, Switzerland. From there she returns to Berlin to sing for an entire month at the Berlin Staatsoper. The middle of May finds Mme. Müller in Copenhagen, Denmark, singing three performances in the presence of the King and the royal family. After this comes an engagement in Budapest for three performances at the Royal Opera House. From Hungary Mme. Müller goes to Amsterdam for three performances. To bring her season to an end, she returns to the Berlin festivals, singing at the Staatsoper.

Southeastern Folklore Society Meets

COLUMBIA, S. C.—The organization of the Southeastern Folklore Society of the United States was an occasion to bring leading folklore authorities and musicians of the Southeast to the University of South Carolina on March 1 and 2. Realizing the need of effective and urgent preservation of the rich folk material of this section, over sixty collectors, musicians and authors met at the invitation of Maurice Matteson, director of music at the University, and enjoyed papers and informal talks from Mellinger Edward Henry, Ridgefield, N. J.; John Powell, Richmond, Va., Annabelle Morris Buchanan, Marion, Va.; Frederick Lykes, Asheville, N. C.; Rebecca Cushman, Hillsboro, N. C.; Dr. Reed Smith, University of South Carolina; Julia Peterkin, Lange Syne Plantation; Nancy Telfair, Columbus, Ga.; and Alton Morris of the University of Florida. Many others not taking part in the elaborate program also were present.

The election of officers resulted as follows: Mr. Matteson, president; Mr. Henry, vice-president; Miss, Telfair, secretary; and Dr. Chapman Milling, treasurer. The two-day meeting came to a close with a lecture-recital by John Powell, American pianist, which was enjoyed by a large and a distinguished audience. P.

Westminster Choir Sings at Atlantic City Educators' Convention

ATLANTIC CITY, N. J.—The Westminster Choir (Dr. John Finley Williamson, director) was heard here recently during the National Convention of the Superintendents of Schools of the United States. The choir's program included a number of songs which had proved popular on their recent European tour, among them Spring Bursts Today (Van Denman Thompson), Water Boy (Avery Robinson), Praise to the Lord (F. Melius Christiansen), Whoopee-Ti-Yi-Yo (Geoffrey O'Hara), The Song of Mary (Carl August Fischer) and Beautiful Saviour (F. Melius Christiansen). The performances of this notable chorus displayed the qualities of superb tone, meticulous response and precision of attack which have become associated with their name. R. P.

Mannheimer Wins Success

(Special telegram to the Musical Courier)

MT. VERNON, IA.—Frank Mannheimer, pianist, achieved an outstanding success in his recital. This was his first appearance here. He was presented by the Conservatory of Music, Cornell College. S. T.

Brilliant Opera Season in Sydney Marks Epoch in Australian Music

Sir Benjamin Fuller's Company Presents Walküre, Tristan, Aida and Faust to Huge Audiences—Austral, Brunskill and Walter Widdop among Fêted Participants—Orchestral and Recital Events Successfully Given

SYDNEY, AUSTRALIA.—The première of Sir Benjamin Fuller's Grand Opera Company was brilliant and spectacular. The new Tivoli Theatre was beautifully decorated to celebrate a gala night. The State Governor, Sir Phillip Game, and Lady Game were present, and the audience included representative musicians and music-lovers.

The production of Aida in English marks an epoch in the history of music in Australia. It is some years since Sydney audiences have witnessed such a superb performance. They repeatedly showed their keen appreciation by prolonged applause. The cast of principals was Florence Austral in the name part, Muriel Brunskill as Amneris, Walter Widdop as Rhadames. Recognition of their artistry was shown by the enthusiasm of the audience. The conductor, Maurice D'Abravanel, fully maintained his continental reputation in his control of the orchestra and Charles Moor deserved the ovation accorded to him for the outstanding staging of the opera.

WAGNERIAN PERFORMANCES ATTRACT

The performances of Wagner's Die Walküre and Tristan und Isolde excelled any previously given in Australia. Austral, Brunskill, Widdop, Horace Stevens, Sydney de Vries, Norman Allin, Bernard Ross and Thea Phillips were brilliant not only in vocal ability but in their finished dramatic art. The huge audience gave a great outburst of applause and the artists were recalled many times.

Mr. D'Abravanel again displayed his remarkable conductorial powers and received an ovation.

The performance of Faust was a Welsh Gala night in honor of Ben Williams, their countryman, in the title rôle. Three hundred of this community attended, presenting a laurel wreath at the final curtain. Thea Phillips was impressive as Marguerite and with Ben Williams held the attention of the audience. Horace Stevens as Mephistopheles received much applause for his realistic portrayal.

Further works to be given by Sir Benjamin Fuller's Grand Opera Company will be Tannhäuser, Madam Butterfly, Rigoletto, Tosca, Magic Flute, Flying Dutchman and Fledermaus.

The Musical Association of New South Wales held a reception in Farmer's Oak Hall for the principals of the opera company, who had come from Melbourne to open the season at the New Tivoli Theatre. Frank Hutchens, president, welcomed the guests and appealed for support of opera. Sir Benjamin Fuller said he hoped to make his English opera company a permanent one in Australia. He approves of broadcasting, as in Melbourne he found people attending performances to see the artists to whom they had been listening.

The Spivakovsky-Kurtz Trio of the Conservatorium Melbourne are giving a series of radio recitals. These three eminent artists, Jascha and Tossy Spivakovsky, pianist and violinist, respectively, with Edmund Kurtz, cellist previously have visited Sydney on a concert tour. Their recitals are of great interest to listeners-in, revealing ensemble playing of superb quality and interpretation of the highest artistry. They presented at their first recital Beethoven's sonata in F major and Schubert's trio in B flat major.

VERBRUGGHEN'S MEMORY HONORED

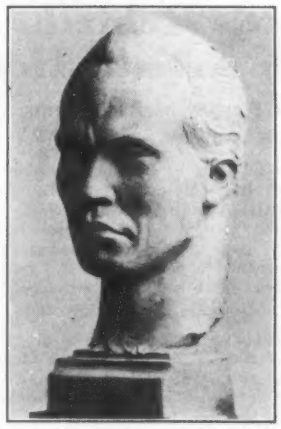
Under the direction of Dr. Edgar Bainton, a notable orchestral concert was given at the State Conservatorium. In memory of the late Henri Verbrugghen, first director of the New South Wales Conservatorium, the program opened with the Funeral March from Beethoven's Symphony Eroica. Of interest was the performance of Delius' Sea Drift, with Oliver King, basso, as soloist. The orchestra and choir gave a fine interpretation of it. Nora Williamson and Phyllis MacDonald, violinists, showed judgment in their reading of Bach's concerto in D minor with the orchestra, for which they received much applause. Two compositions played for the first time were Delius' Rhapsodie and Liadoff's Russian Folk-song. The audience showed their appreciation and interest by recalls which the conductor, Dr. Bainton, acknowledged.

The newly formed Musical Society of New South Wales for the Advancement of Music, the objective of which is to found scholarships and to establish a hostel for country students, held its first musicale at the Carlton. The guests of honor were the patrons, Sir Benjamin and Lady Fuller, Dr. Bainton, and members of the opera company, including Mr. and Mrs. Browning Mummery, Horace Stevens, John Amadio and Francesca Duret. The artists contributing included Dagmar Roberts, brilliant young pianist, who played Rachmaninoff's Elegie, Boscoff's prelude in C minor, Moussorgsky's A Tear, Chopin's nocturne in F sharp major and a composition by Moussorgsky, The Great Gate of Kiev, from Pictures at an Exhibition. Virginia Bassetti, contralto, sang expressively Head's Slumber Song of the Madonna and Martini's Plaisir d'Amour. Arthur Benham, basso, gave a dramatic performance of Mana-Zucca's Meheve and Verdi's Il Lacerato Spirito.

ELIZABETH PLUMMER.

Barzin Forms Committee to Choose Organ Soloist

Leon Barzin, conductor of the National Orchestral Society of New York, recently formed a committee to decide upon an organist to appear as soloist with the orchestra this season. The committee, made up of Charles Henry Doersam, Harold Vincent Milligan, Dr. Clarence Dickinson, Channing Lefebvre and Dr. William C. Carl (chairman), chose George William Volkel, organist of Emmanuel Baptist Church, Brooklyn, N. Y. The work to be played is the new Symphonic Concertante for organ and orchestra by Joseph Jongen of Brussels, Belgium. It will be given its American première in Carnegie Hall, New York, on April 2, with Mr. Volkel at the organ.



CHARLES HAUBIEL,

composer, as sculptured by Nancy Cox-McCormack. Mr. Haubiel won the second prize in the Swift & Company contest for a symphonic composition for his work Tre Rittrati Caratteristici. He received honorable mention in the same competition for his Pastoral.

All-Wagner Concert Led by Kindler With National Orchestra in Capital

Ormandy Conducts Final Event by Philadelphians—Gabrilowitsch and Spalding Applauded in Sonata Recital—Monte Carlo Ballet Russe Appears in Two Performances

WASHINGTON, D. C.—Despite poor weather, Constitution Hall was packed to capacity on March 10, the occasion marking the thirty-third Sunday concert by the National Symphony Orchestra (Dr. Hans Kindler, director). The audience gave such a demonstration of enthusiasm as had never previously been shown, at this eventful concert of all-Wagner music, conducted from memory by Dr. Kindler. It was truly superb. To repeat what already has been said in this column concerning a former Wagnerian program, it is remarkable what Kindler has done in a few rehearsals to enable him to extract readings from the musicians constituting the National Symphony Orchestra with such finesse and perfection.

The program included prelude to Act III, Dance of the Apprentices, Entrance of the Meistersinger, and Homage to Hans Sachs from Die Meistersinger; preludes to Acts I and III from Lohengrin; Brünnhilde's Immolation, Finale of Götterdämmerung; Good Friday Spell from Parsifal; Traume and Overture to Tannhäuser.

BALLET RUSSE IN TWO PERFORMANCES

The Monte Carlo Ballet Russe appeared in two performances. This attraction, sponsored by the T. Arthur Smith Concert Bureau at matinee and evening performances on March 3, attracted large audiences.

The former program presented Scuola Di Ballo, a comedy by Carlo Goldini with music by Boccherini; Le Mariage D'Aurore, ballet in one act with music by Tschaikowsky; and Polovetzkian Dances from the opera Prince Igor, music by Borodin. The evening performance included La Boutique Fantasque, Le Tricorne and Les Presages.

GABRILOWITSCH AND SPALDING IN SONATAS

Ossip Gabrilowitsch and Albert Spalding shared honors in an ovation tendered by the large audience present at their sonata recital on March 5 in Constitution Hall. The attraction was sponsored by Mrs. Dorothy Hodgkin Dorsey.

On this occasion these masters seemed to convey a feeling that caused many to forget the size of the hall. There was created an intimacy as if the performance were being offered to a small group in a room where chamber music is particularly enjoyable. However, at the completion of the sonatas, the thunderous applause reminded one of the presence of numerous listeners. The program included the Brahms sonata in D minor, op. 108, Mozart sonata in E flat major (K. 380) and Beethoven's Kreutzer Sonata, the highlight proving to be the first named.

ORMANDY CONDUCTS PHILADELPHIA ORCHESTRA

The third and final concert for this season by the Philadelphia Orchestra was given before a good-sized audience on March 7 at Constitution Hall. This was sponsored by the T. Arthur Smith Concert Bureau.

Of unusual interest was the chorale and fugue in D minor by Arnold Zemachson. This majestic composition written in strictest polyphonic style, displayed individualistic writing and is of such high calibre as to class it among the outstanding works.

With the Brahms symphony No. 2 in D major, which was the feature of the concert, to which Ormandy offered a masterful reading, there were also included Navarra (Albeniz-Arbos), Moto Perpetuo (Paganini) orchestrated by Eugene Ormandy and The Three Cornered Hat Suite (Falla).

WASHINGTON CHORUS PERFORMS

At the Bethesda-Chevy Chase High School on March 8, before a large audience, The Gypsy Trail was presented by the Washington Gypsy Chorus, under the direction of Robert Frederick Freund.

The Gypsy Trail is a song picturiziation of Gypsy life. The moods are expressed by these highly emotional and fun-loving people, and the beauty and art that come only with their naturalness and abandon. All the songs were delivered by the chorus from memory.

Mr. Freund led the entire performance and also appeared in the rôle of El Capitan. He possesses a sonorous voice of wide baritone range, coupled with the ability of conveying histrionic effect with finesse. He is to be commended for his successful leadership in local musical activities, among which is included the U. S. Department of Agriculture Chorus of which he is conductor.

Other outstanding artists appearing with the Washington Gypsy Chorus were Sylvia Kaplowitz, accordionist, Edna Lee Freund, accompanist, George K. Perkins, violinist, Anne Evans, Annie Tresselt, Carrington McCallip, Walter Redit and Julian Murray, chorus soloists.

G. S.

Detroit Orchestra in Attractive Lists

Emanuel List Wins Success as Symphonic Soloist—Lotte Lehmann Impresses in Program Under Baton of Gabrilowitsch

DETROIT, MICH.—Emanuel List, basso of the Metropolitan Opera, was the soloist for the seventeenth Ford Sunday Hour broadcast by the Detroit Symphony Orchestra from Orchestra Hall on January 27, with Victor Kolar conducting. Possessing a rich voice in which his lower register sounded like a deep rolling drum, Mr. List, an artist of the finest type, sang with the orchestra Halevy's Si. la Rigneur from La Juive, Schumann's The Two Grenadiers and, after W. J. Cameron's talk, Flegier's Le Cor, Fischer's Im Tiefen Keller and Foster's Ole Black Joe. The latter was thrilling to hear. The chorus sang Verdi's Temple Scene Prayer from Aida, Romberg's Allah's Holiday and, with the organ, Weber's Softly Now the Light of Day.

The orchestral numbers were Mendelssohn's Spring Song, Berlioz' Hungarian March and Valbert Coffey's Old American Dance Tunes. Listz's Polonaise rounded out a good program.

The fourth of the Tuesday "pop" concerts on January 29 by the Detroit Symphony Orchestra in Orchestra Hall featured Chandler Goldthwaite, organist, as soloist before a good-sized audience. Mr. Goldthwaite made his solos sound full of sprightliness, especially in an encore of his own composition. His playing of Schubert's Serenade was delightful as were Bach's Passacaglia, Marcel Dupré's toccata and the toccata from Beethoven's fifth symphony.

Victor Kolar conducting the orchestra opened the concert with Wagner's prelude to Lohengrin and gave us fine music in Mozart's symphony in D major. After the intermission Vaughan Williams' Norfolk Rhapsody was played excellently and the program ended with the boisterous polka and fugue from Weinberger's Schwanda.

LEHMANN DELIGHTS

Every once in a while when nature is in holiday mood, she bestows the rarest of gifts to earthly mortals. Such Lotte Lehmann, soprano of the Metropolitan Opera, proved to be here in the tenth regular Detroit Symphony Orchestra concert at Orchestra Hall, on January 31, with Ossip Gabrilowitsch directing. She spanned the full register of the female voice in wondrous style and with flawless diction. With ease and poise she worked her audience to such a high pitch of enthusiasm in her opening aria, Ocean, Thou Mighty Monster (Weber), and received so many curtain calls that we stopped counting. After the intermission Gabrilowitsch made the announcement Miss Lehmann would add Elsa's Dream to her scheduled program, which also included Dich teure Halle from Tannhäuser. Her voice is warm, rich and melodious.

Gabrilowitsch rose to heights of dignified supremacy in directing the solemn and pompous Gettysburg Requiem (in memory of Abraham Lincoln) by Rubin Goldmark, and with distinguished elegance conducted without score the balance of the orchestral portion of the concert, getting splendid results from his men in Scriabin's third symphony in C minor and after the intermission Mendelssohn's scherzo from A Midsummer Night's Dream and Wagner's overture to Rienzi. The house was completely sold out.

R. C. B.

Composers Invited to Commemorate Theodore Roosevelt

ROME.—According to an announcement by James Monroe Hewlett, director of the American Academy, and Felix Lamond, head of the academy music department, Vittorio Giannini, Philadelphia composer, has been invited by the New York State Roosevelt Memorial Committee to write a Theodore Roosevelt symphony. The occasion is the seventy-seventh anniversary of the late President's birth, October 27. Other composers, all fellows of the academy, have also been invited to incorporate the distinguished American's achievements in tonal form. Leo Sowerby has been asked to compose a score with the title Roosevelt the Cowboy; Dr. Howard Hanson, Roosevelt the Hunter; Werner Janssen, Roosevelt the Rough Rider. Mr. Janssen will conduct a program comprising all these compositions.

Warsaw Sees Operatic Rebirth Under Woman Artistic Head

Opera Flourishes—Orchestra Has Hard Time—Josef Hofmann, Visiting Homeland, Gains Ovations

WARSAW.—Warsaw is not only the capital of Poland, but also the centre of its artistic and intellectual life, the artistic life of the provincial towns being a reflection of what transpires in the capital. Concerts and creations follow each other in endless succession, and every season brings us eminent artists of all the nations.

Emil Mlynarski, having gone to America, the Warsaw Opera was left without a director. It remained headless until the City Government signed a contract with Janina Korolewicz Wayda, dramatic soprano, giving her absolute authority over the activities of the theatre. Great artist that she is, Janina Korolewicz Wayda at once revealed a rare gift for organization, the efficacy of her work being proven by sold-out performances, in contradistinction to the empty halls of the seasons preceding her advent.

POLISH RENAISSANCE

What with so much talk going on about the demise of opera, its rebirth in Poland is no doubt the most striking Polish musical news of the year. Though she has only been in service a short time, Janina Korolewicz Wayda has already given us an exceptional repertoire. The season opened with the première of Eros and Psyche, a beautiful opera by Ludomir Rozycki. Then came Iris (Mascagni), Othello (Verdi-Werfel), Aida, Faust and Carmen. Dibuk, by the young Italian composer Lodovico Rossi, is announced for the near future. Szymanowski's ballet Harnasie (The Tatra Mountaineers) is also to be created.

ORCHESTRAL VICISSITUDES

The other principal musical organization of Warsaw is the Philharmonic Orchestra. It is, alas, experiencing many difficulties, most of them unnecessary. Inefficiently directed by a board, which is in turn presided over by the company which owns the building in which is located the Philharmonic's hall, the orchestra is certainly having its ups and downs. Modern music is practically taboo, and that makes only one of the deplorable aspects of the present situation.

PROPHET AT HOME

Fine successes were obtained by France Ellegaard, pianist, and Marion Anderson, American colored contralto. Josef Hofmann scored overwhelming triumphs. He gave a series of concerts and simply swept everything his way. His masterly playing created a profound impression, his audiences cheering the master until they could cheer no more. MATEUSZ GLINSKI.

Moiseiwitsch to Tour South America

Benno Moiseiwitsch is leaving London at the end of March for a four months' tour in South America, which will be followed by engagements in Mexico. Folowing this he comes directly to the United States for a three months' tour beginning in October.

Since leaving this country late in December Mr. Moiseiwitsch has played at a "Prom" concert in London with Sir Henry Wood directing; the Bournemouth Orchestral Concerts; a Liverpool Philharmonic concert with George Szell conducting; a British Broadcasting Company recital; a London Philharmonic program with Sir Landon Ronald leading; a Folkestone Orchestral concert, Eldridge Newman conducting; with the Hull Orchestra, Sir Henry Wood directing, and several recitals in the provinces of England. Mr. Moiseiwitsch gave a jubliee concert in London during the week of February 11, celebrating the twenty-fifth anniversary of his London début.

Artist Recitals at the David Mannes Music School

The third in the series of invitation artist recitals at the David Mannes Music School, New York, took place on March 18. William Kroll, violinist, Joseph Schuster, cellist, and Frank Sheridan, pianist, gave a program including sonata in A, op. 69, for cello and piano by Beethoven; sonata for piano and violin by Frank Bridge, and the Brahms trio in C, op. 87. Due to unforeseen circumstances it has been necessary to cancel the concert of compositions by Dr. Hans Weisse, scheduled for April 8.

Opera Singers Wed

Annunciata M. Garrotto and Lawrence J. Power, opera singers, heard in leading rôles at the Hippodrome, New York, and elsewhere, were married recently. Mr. Power was born in Ovingham, South Australia. Miss Garrotto is a native of Omaha, Nebr.

Haubiel Opens Lecture Recitals at Beethoven Association

Charles Haubiel gave the first of his lecture-recital subscription series at the Beethoven Association on February 13. He spoke on Dance Forms of Three Centuries as related to his series title: Musical Architecture. By way of illustration he played from Byrd and Bull (pre-Bach), some twelve pieces from the Bach suites, pieces from Schubert, Chopin and Liszt (nineteenth century dance forms), and finally a group of more modern works by Grieg, Debussy, Granados, Laparra and two-piano pieces by himself. He was assisted by Thomas Jacob Hughes in these last numbers.

Mr. Haubiel provided the musical program for the New Jersey Women in New York Club at their Patriotic Program given at the Pennsylvania Hotel, New York, on February 21. With the aid of Dorothy Kesner, violinist, and Virginia Peterson, cellist, he presented his "Shakespeare Music" trios—Romance and Gay Dances, and also some songs sung by Constance Beatus.

Convention of Georgia Junior Clubs Brings Music Events in Atlanta

Programs by Resident Artists Include Appearance by Emory University Orchestra and Organ Series Honoring Bach Anniversary

ATLANTA, GA.—The highlight of the recent biennial convention of Georgia Junior Club members was the recital by Edward Kane, tenor, who was chosen to give the artist concert of the convention. Mr. Kane, graduate of Emory University, received the National Atwater Kent award in 1930 and in 1933 was given the National Federation of Music Clubs prize at Minneapolis, Minn. His concert attracted wide attention and his artistry and rich voice won all present.

Miriam Davis, young pianist, chosen as soloist for the opening concert of the convention, won an ovation when she played the piano concerto in D major (Coronation) by Mozart, with members of the Philharmonic Orchestra (Georg Lindner, conductor).

Maintaining the authority and poise that bespeak talent of uncommon quality and with the sincerity and modesty of a true artist, young Miss Davis played the entire work of three movements, including the cadenzas, with unfailing stylistic sense, poetry portrayed through tone of limpid quality and with technical clarity that would have been creditable in one much older than her bare sixteen years. Hers was a great success. She is the pupil of Mabelle S. Wall.

An orchestra composed of gifted young women and conducted by Mrs. C. Reynolds Clark presented the first half of the program with rhythmic certainty and colorful vitality. There were solos by Rose Thompson, violin, with Hazel Wood at the piano, Mae Jacobs, xylophone, and Marguerite Taylor, harp, which were deservedly well received.

RESIDENT MUSICIANS APPEAR

With the attenuation of the current concert season, recent activities have been confined to programs by local musicians and local organizations.

The Atlanta Music Club at the last morning musicale of the season presented Martha Galt, pianist, as chairman of a program of compositions by modernists, in which she acquainted unaccustomed ears to the beauties and biting dissonances of present-day music as set forth by impressionists and futurists such as Schönberg, Prokofieff and Tansman.

Exhaustive study and research by Miss Galt resulted in an enlightening discourse and enlivening music as played by her and Mrs. Mason Lowance in numbers for two pianos. In addition, there were solos by the chairman of the program which displayed unusual pianistic achievement. And there was a group of songs by Margaret Battle, with Helen Battle at the piano, which contributed color and good musicianship to the program. Miss Battle's songs were by Schönberg, Malipiero, Howard Barlow and Marion Bauer.

UNIVERSITY ORCHESTRA HEARD

Presenting Priscilla Loemker, cellist, as the featured soloist of the forty-fifth Sunday afternoon concert, Emory University Orchestra filled the Glenn Memorial Auditorium with its usual large audience. Mrs. Loemker played Boellmann's Symphonic Variations for cello and orchestra, giving impressive indications of her command of her instrument and producing a sympathetic and warm tone together with musicianship of a high order. Later, on the same program, the cellist played a group of solos with Isabel Bryan providing excellent support at the piano.

Ben Thebaut's baritone was reinforced by a quartet, singing Great Isis, Great Osiris from Mozart's Magic Flute. Elbert Adams in an organ solo proved a talent of consequence. The orchestra, under the direction of Malcolm H. Dewey, was accorded enthusiastic reception.

BACH ANNIVERSARY PROGRAMS

The first and second in the series of Bach programs which Eda Bartholomew, organist, is giving every Sunday afternoon during March, in celebration of the 250th anniversary of Bach, presented the organist and her associates to interested and appreciative audiences. These concerts are quite the most significant musical events of the spring season in Atlanta.

Lilian Bennett, contralto, as soloist, and the quartet of voices which included Mrs. James Richardson, Miss Bennett, T. Stanley and Haskell Boyter were well chosen to provide balance and variety to the scholarly organ playing of Miss Bartholomew in the first of the series.

The second program revealed more conclusively the extent of this organist's knowledge of Bach's music and the authority and taste of her interpretations. Assisting her were Claire Harper and Elinor Whittemore King, violins; Priscilla Loemker, cello; and Mrs. Howard C. Smith, soprano. In the selection of the above named musicians, there was discernment that proved grateful to those who heard the program. M. S. W.

Winnipeg Welcomes Eminent Visitors

Monte Carlo Ballet Appears—Holst's Savitri Produced—Grete Stueckgold Applauded

WINNIPEG, CAN.—The Manitoba Music Teachers' Association held its fourteenth annual concert on January 28 in the Auditorium Concert Hall, when forty members, encompassing piano ensembles, string octet, solo violin, solo and ensemble singing, with group dancing, presented a varied and well-performed program before a large and enthusiastic audience. A four-piece ensemble consisting of Freda Simonson, Annette Dostert, Gwenda Owen Davies and Beryl Ferguson concluded the program with a notable performance of music from Wagner's Die Walküre.

Poldi Mildner drew a capacity crowd to the Auditorium Concert Hall on February 4 when presented by the Winnipeg Women's Musical Club in piano recital.

MONTE CARLO BALLET FÊTED

Continuing the Celebrity Series under the local management of Fred M. Gee, the Monte Carlo Ballet Russe opened a momentous first visit of three nights to Winnipeg on February 7, when a full audience at the Auditorium was enchanted by the spectacular variety of this entertainment which scintillated with extravaganzas of action and color.

The Winnipeg Players' Guild presented a variety bill in the Dominion Theatre on February 15 and 16. The list included the Ukrainian Prosvita Choir, directed by Taras Hubicki; an original dance, Pygmalion and Galatea, by Sara Baker and Leslie Cohen; and the one-act opera Savitri, by Gustav Holst. The stage direction of this opera was in charge of Lady Tupper. Bernard Naylor coached the three characters in their parts and played the orchestral score on the piano.

STUECKGOLD IN RECITAL

The next Celebrity event was held in the Auditorium on February 18, when Grete Stueckgold sang a wide variety of material to an admiring crowd. Possessing a voice of extensive range, a gracious stage presence and good vocal production, Mme. Stueckgold charmed an audience that demanded many additions to the printed list. The singer generously responded to the applause by contributing seven extras. Stuart Ross played deeply satisfying accompaniments.

The second concert by the newly established Winnipeg Symphony Orchestra was held at the Auditorium on February 21. The major work on that date was the Haydn symphony in D (London), the program as a whole consisting chiefly of simpler works with popular appeal and accessibility, in accordance with the policy of this organization. Conducted by John McTaggart, the orchestra showed much care in preparation, with neatness and precision as the praiseworthy object. Solo dancing by Brenda Bennett to music by Saint-Saëns, and contributions by a well trained terpsichorean group also provided much pleasure during the evening.

A large audience was present in the recital hall of the Music and Arts Building on February 21 to hear a lecture on Bach and the B minor Mass by Bernard Naylor, conductor of the Philharmonic Choir. A. C.

Bernard Gabriel Active as Recitalist and Lecturer

Recent activities of Bernard Gabriel, pianist, have included his weekly performances for the Humanist Society at Steinway Hall, New York, and seven Sunday evening musicales at his New York studio in collaboration with the following artists: Frank Kneisel, violinist; Ana Drittell, cellist; Jeanette Comoroda, soprano; Mary and Virginia Drane, duo-violinists; Klaus Liepmann, violinist, and Major Augustus Post, aviator. On March 3 Mr. Gabriel gave a lecture-recital on Chopin. Also, he played a recital for the Music Guild at Roerich Hall, New York, on February 12.

Mario Cozzi Makes Concert Tour

Mario Cozzi, baritone, active as a radio artist during the past two years on two commercial hours, and who appears also as guest artist on the Chase and Sanborn program, is at present on a concert tour. He returns in time for his New York recital at Town Hall on April 1. Mr. Cozzi, who acquired all his vocal training in New York under Adamo Gregoretti, made his début two years ago at La Scala, Milan.

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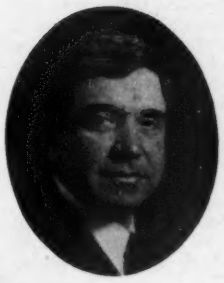

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Ruth Slenczynski Amazes—The Sakharoffs Win Public in American Début—Elman, Schnabel and Resident Orchestra in Attractive Offerings

MONTREAL, CAN.—Ruth Slenczynski, the most astonishing child pianist who has ever been heard in Montreal, gave her first local recital at the Imperial Theatre on February 5. The hall was filled by a large and enthusiastic audience. Her heavy program included, among other works, a Bach prelude, Beethoven's thirty-two variations in C minor —a feat of memory for a child. The remarkable playing of Chopin's B flat sonata was the most surprising part of her program. It also included several numbers by Chopin. At the end, Ruth had to give many encores in response to the frenetic ovations of a thrilled public.

THE SAKHAROFFS IN DANCE DÉBUT

A dance program of unusual variety was presented on February 18 at the Imperial Theatre by Alexandre and Clothilde Sakharoff. The event was the first appearance of their scheduled tour in America. The European dancers are not only individual artists of delightful accomplishments, but they cover the entire field of choreographic achievement. Their art aroused enthusiastic applause from an appreciative public. Leopold Szpinalski played piano accompaniments with consummate artistry.

After a few years' absence, Mischa Elman appeared at the Imperial Theatre on February 14. The eminent violinist presented the following program: Nardini's sonata in D major, Beethoven's Kreutzer Sonata, Bruch's concerto in G minor, and Ballade et Polonaise by Vieuxtemps. The masterful technic revealed by his playing throughout the evening gained him a warm reception. Additional numbers were generously added after being demanded by the crowd. Vladimir Padwa supplied the accompaniments with efficiency.

Artur Schnabel, Austrian pianist, was heard at the Ladies' Morning Musical Club on February 21 at the Ritz Carlton is a program entirely devoted to Beethoven. The artist gave a wonderful performance and was warmly applauded.

SYMPHONIC EVENTS

The Montreal Orchestra gave its 100th concert at His Majesty's Theatre on February 17 with a program composed of Brahms' symphony No. 1 in C minor op. 68, Prelude and Liebestod from Tristan und Isolde of Wagner and Pohjola's Daughter, a work of Sibelius yet to be played in Montreal. The following Sunday, the West End Orchestra gave its last performance of the season.

The Montreal Symphonic Orchestra concert of February 25 presented another Canadian conductor, J. J. Gagnier, well-known in our musical life. He scored a fine artistic success which revealed him as having a comprehensive baton technic. Germaine Malepart, Montreal pianist, was the soloist in Mozart's concerto in D minor, performed with a high sense of style and musicianship. Completing the program was Postiches Anciens, one of the conductor's own compositions and Le festin de l'Araignée of Roussel. A large audience applauded both the pianist and conductor.

Andre Mathieu, five-year-old pianist, was presented to the public for his first major recital on February 25 at the Ritz-Carlton Hall. The little boy was not only the player, but the composer, so to speak, of what he played. Under his father's guidance, Rodolphe Mathieu, Canadian pianist, it will be interesting to watch his development. Jean Brunet, local baritone, was also heard in Hiver and Autumne by Rodolphe Mathieu, with the composer at the piano. J. H. G.

Duluth Clubs Aid Fund For N. F. M. C.

Musical Doings in Minnesota City Include Activities in Concert and Studio

DULUTH, MINN.—Mrs. John Alexander Jardine of Fargo, N. D., president of the National Federation of Music Clubs, visited in this city on February 22. She was the guest of the Cecelian society, the Northland Singers and the Matinee Musicale at various functions. The Matinee Musicale entertained Mrs. Jardine at a Colonial Tea given to help raise funds toward the $1,000 prizes awarded biennially by the National Federation to winners in a national contest in piano, violin and voice. The program consisted of readings by Mrs. Philip Eckman, songs by Marie Scott, contralto, and music by a trio composed of Alvena Schlamann, cellist, Mrs. Charles Taylor, pianist, and Gudrun Momb, violinist.

Poldi Mildner, young Austrian pianist, delighted a critical audience in the 129th artist recital of the Matinee Musicale on February 8.

The Bradbury School of Music is conducting a music memory contest over Station WEBC in connection with the school's regular weekly program, Singing Strings.

E. Robert Schmitz visited his pupils in this city on March 17 and 18.

CHORAL EVENTS

A chorus of 1,000 voices, to be broadcast in America and Europe, will be a highlight in the twenty-second biennial national Sangerfest of the Norwegian Singers' Association of America to be held in this city on July 9, 10 and 11, 1936. In addition to the 1,000 singers, at least 5,000 other persons, visitors and singers' families are expected, according to Axel Ruske, national president of the association. The Normanna Male Chorus (Arild Dahl, president), which recently celebrated its forty-third anniversary, will be hosts to the visiting singers.

The Northland Singers (Margrethe Hokanson, director) will open their 1935 activities with a concert on April 30. At a recent meeting Mrs. W. K. Alford was elected president of the organization, and other officers were named as follows: Vice-president, Reynold Gordon; secretary, Mrs. William Kehtel; treasurer and business manager, W. K. Alford; executive committee chairman, Mrs. Harold Johnson; chairman of publicity, Mabel Valine.

CIVIC SYMPHONY ELECTIONS

James G. Nye has been reëlected president of the board of trustees of the Duluth Civic Symphony Association. Other officers chosen at the same time are: F. Rodney Paine, first vice-president; Mrs. H. R. Elliott, second vice-president; A. L. Agatin, third vice-president; Mrs. George Ingersoll, secretary; R. H. Hotchkiss, treasurer. The executive committee is composed of the officers and Mrs. Elmer Blu, Ernest Lachmund and Joseph H. Jordan. Paul Lemay will again conduct the orchestra. L. T.

Seattle Orchestra Announces Extension of Concert Season

Symphonic Span to Be Increased—Cameron's Re-election as Conductor Applauded—Final Programs Win Popularity

SEATTLE, WASH.—Basil Cameron concluded his 1934-35 season as conductor of the Seattle Symphony Orchestra, with a pair of brilliant concerts on February 8 and 10. The Saturday evening "pop" concert at the Civic Auditorium, featuring Francis Armstrong, violinist, as soloist in the Mendelssohn E minor concerto, was largely devoted to request numbers. At the conclusion of the concert, so enthusiastic was the audience that Mr. Cameron was delayed for more than an hour by the appreciative auditors who thronged him to express gratitude for the "pop" concerts of this season.

At the final regular concert, given in the Metropolitan Theatre, announcement was made of the reëngagement of Mr. Cameron for next season. It was also stated that the season would be extended to at least half again its present length, which, needless to say, was occasion for continued applause of the most hearty nature. The Haydn symphony in D major was offered as the major work of the evening, and received an interpretation of exceeding warmth and understanding. The Elgar Enigma Variations and the Borodin Dances from Prince Igor occupied the entire second half of the program, providing a fitting climax and conclusion to this concert as well as to the entire season.

Maia Bang, authority on violin instruction, concluded a series of lectures on violin pedagogy this past week. Mme. Bang attracted teachers from all over the Northwest for her three-day intensive normal course, and without doubt, it was the most illuminating of the many normal courses which are offered from time to time. She speaks from a wealth of experience, and from a heart burning with desire to spread a greater gospel of music in the home.

Cecilia Schultz, Seattle's only woman impresario, has had such a successful season, and is so optimistic of what the future holds, that she has leased one of Seattle's finest theatres for the exclusive presentation of music attractions. The Moore Theatre will be entirely renovated, and with the opening of the galleries, be made to seat over 2,000, thus enabling artists to continue to be brought to Seattle with a reasonable admission fee. The Moore Theatre is ideal, acoustically, and much better located and adapted in every way for the larger concerts than the Civic Auditorium which is used at present.

NEW CHORUS FORMED

Carl A. Pitzer, head of the music department at Lincoln High School, has organized a Young People's Chorus, which gave its initial concert on March 5 at the Women's Century Club. Without fear of contradiction, it can be said that this group has done beautiful *a cappella* singing. From start to finish the program was superbly given, and brands Mr. Pitzer an outstanding leader of young folks in the community.

Nationally known artists who have made appearances in Seattle during the past month are: John Charles Thomas, Josef Hofmann, Ruth Slenczynski, Roland Hayes and the Paris Instrumental Quintet.

The Spargur Quartet, which rounded out its twenty-fifth year as an ensemble group with unchanged personnel, gave its concluding concert of the season on February 28. J. H.

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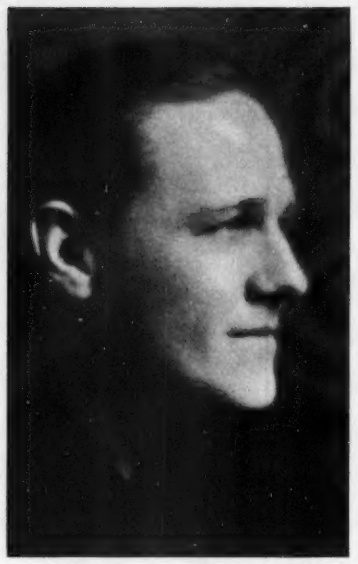
Barrère-Salzedo-Britt on Extensive Tour

Barrère-Salzedo-Britt are on an extensive concert tour. Their bookings include, March 19, an appearance in Lebanon, Pa., and 20, in Easton, Pa. March 27 brings a concert in Pocatello, Idaho, the day after an appearance in Ogden, Utah; 28, they play in Butte, Mont., 29, Billings, Mont. Their itinerary includes Stockton, Cal; Yakima, Wash.; Phoenix, Ariz.; El Paso, Tex.; and, in Montana, Missoula, Great Falls and Helena, besides the two cities already mentioned.



ELVIN SCHMITT,
pianist, recently appeared in a program with Rosa Ponselle at the Waldorf-Astoria, New York. Mr. Schmitt has concluded a series of children's programs over Station WGAR, Cleveland. In addition to solo numbers, Mr. Schmitt personally conducted the program and introductions.

Frances Hall and Rudolph Gruen Heard in New London

Frances Hall and Rudolph Gruen gave a two-piano recital at Connecticut College, New London, Conn., on February 7, playing Elsie Horn's transcription of the Bach chorale Jesu, Joy of Man's Desiring; three sonatas by Scarlatti; the Brahms variations on a theme by Haydn; Mr. Gruen's transcription of the Franck prelude, fugue and variation; a Chopin étude, adapted by Eldon Howells and dedicated to Miss Hall and Mr. Gruen; If I were a Bird (Henselt); the Procession from Morgenstern's suite for two pianos, written for and dedicated to Miss Hall and Mr. Gruen; Mr. Gruen's Child's Musical Picture Book, and Hutcheson's Rakoczy March (with free use of the Liszt and Berlioz versions).

Beach Works Performed

Glen Ridge, N. J., heard a program of works on February 3 by Mrs. H. H. A. Beach, who was assisted by the Beatrice Oliver Ensemble. Her quintet and variations with flute were featured. Mrs. Beach appeared personally as pianist in her works. She also made a short address. On February 13, her Gaelic Symphony in E minor was performed by the New York Civic Orchestra (Eugene Plotnikoff, conductor); it was repeated at City College, Lexington Avenue Branch, on February 17, and on both occasions the composer gave talks on the work.

Schnabel Stirs Ann Arbor Audience in Recital

ANN ARBOR, MICH.—On March 4 the Hill Auditorium was filled with an audience anticipating the keen pleasure of hearing Artur Schnabel in a recital of piano music. The recital opened with six Moments Musicals by Schubert, then the Beethoven sonata in F minor, the F major sonata by Mozart, ending with another Beethoven work, the C minor sonata. It was in the performance and the interpretation of the Beethoven sonatas and the Mozart that the outstanding artistic ability of Schnabel made its finest impression.

After intermission the pianist returned to the stage to interest the audience in his playing of the Mozart sonata. This gave him, especially in the *allegro assai* movement, the opportunity to demonstrate his wonderful dexterity. In his interpretation of the Beethoven sonata in C minor the greatness of Schnabel was again revealed, particularly in his unfolding of the musical content of the second movement. A. McL. T.

Orchestral and Recital Programs in Syracuse

Music-Lovers Applaud Appearance by Bartlett and Robertson—Kirk Ridge Soloist with Reorganized Symphony Orchestra

SYRACUSE, N. Y.—Syracuse has heard an unusually large number of interesting programs. On February 4 the Morning Musicals presented Ethel Bartlett and Rae Robertson in a two-piano recital at Lincoln Auditorium. So enthusiastic was the audience that the artists were obliged to give five encores. A striking similarity of style makes these pianists an interesting pair to listen to. Identical tone production, comparable tensity control, and singleness of purpose contributed to an amazing blending and merging of performance.

On February 20 the advanced students of the music department of the College of Fine Arts gave an interesting recital, showing the fine type of musical instruction offered at the university.

RESIDENT ORCHESTRA APPEARS

The reorganized Syracuse Symphony Orchestra, with Andre Polah, a member of the faculty of the College of Fine Arts, as conductor, gave the second in a series of three concerts at Lincoln Auditorium on February 26. The principal number of the program was Tschaikowsky's fifth symphony. The orchestra showed marked improvement, and Mr. Polah was recalled many times. Kirk Ridge, of the Fine Arts faculty, appeared as soloist with the orchestra in Liszt's Hungarian Fantasie. Mr. Ridge was recalled four times, and finally played a waltz by Friedman as an encore.

On February 27 the Morning Musicals presented the Hartman Singers with Mrs. Florence Hartman of the Fine Arts faculty, as director, and the Weymer Harp Ensemble, with Grace Weymer of the Fine Arts harp faculty, as director. Mr. Ridge again appeared as soloist. This program attracted an exceptionally large audience, which was generous in its applause. The Hartman Singers is one of the sterling organizations of Syracuse. Their principal number was the cantata St. Mary Magdalene by D'Indy, with Ruth Scott as soloist. This number was given a beautiful performance. The two ensembles joined in the Invocation to Orpheus from Peri's opera, and later in the program in Schubert's Serenade, Sinding's Sylvelin, with Caspar Loadwick as soloist, and an old folk song, The Keel Row. After his group of piano solos Mr. Ridge was recalled many times and finally added an encore to his group.

Recently the Alumnae of Sigma Alpha Iota presented a fine program in the Fine Arts Auditorium.

The College of Fine Arts has instituted a Listening Hour each week for students from other colleges of the university. The attendance at these programs has increased until last week 251 pupils registered for this course. As soon as the 859 records and scores, which have been presented to the College of Fine Arts by the Carnegie Corporation, are installed, these programs will be greatly expanded and it is hoped that eventually 500 students from other colleges will attend. H. L. B.

WJZWEAFWABCWOR

Four of Europe's outstanding music events of the present fortnight were heard on NBC networks in special international broadcasts. Richard Hageman, American composer, conducted the Austrian première of his American opera, Tragedy in Arezzo, during a performance at the Vienna Volksoper. The first act was heard here over WEAF on March 19. Verdi's Otello was broadcast in part (WJZ), March 20, from La Scala. The 250th anniversary of the birth of Bach, celebrated at Leipsic, March 21, and a portion of a concert by the Lipsia Orchestra, conducted by Hans Weisbach, was carried by WJZ. The first performance of the Budapest opera to be heard in this country will be short-waved to WEAF listeners, March 28 . . . Julia Peters, soprano, sang on the Chevrolet Hour over WABC on March 12.

The first in a series of six programs under the auspices of the National Federation of Music Clubs was broadcast over WJZ, March 17. The opening event included choral numbers by the Gena Branscombe Chorus of fifty women's voices and solos by Dalies Frantz, young American pianist. Mrs. Elmer James Ottaway introduced Olga Samaroff Stokowski as the speaker . . . Frieda Hempel was guest singer on the Manhattan Merry-Go-Round broadcast (WEAF) on March 17 . . . Lawrence Tibbett concluded his 1934-35 radio season on WJZ, March 19. Accompanied by Wilfred Pelletier's orchestra he sang The Heart Bowed Down from The Bohemian Girl, Schubert's Erlkönig, Scorri Fumi Eterno from Puccini's Il Tabarro, Without a Song, the Negro spiritual, Standin' in the Need o' Prayer, and the Spanish tune Siboney. He also gave the first performance of I Will Not Grieve, a song by Princess Mdivani and Elsa Maxwell . . . On March 19 Grace Moore gave a post-St. Patrick's Day program, including Kathleen Mavourneen, Believe Me, If All Those Endearing Young Charms, and other Irish favorites . . . Beethoven's Egmont overture was included in the broadcast of the Cleveland Orchestra, under Dr. Artur Rodzinski, which WJZ carried on March 19 . . . Old German, Irish and Scotch love songs specially arranged for John McCormack were sung by the Irish tenor (WJZ) on March 20 . . . Two compositions of Albert Stoessel, American composer, conductor and violinist, were featured by Eddy Brown in his Master of the Bow program, March 22, on WOR. With the orchestra conducted by George Shackley, Mr. Brown played Stoessel's Suite Antique and Hispania . . . Lucille Manners, contralto, completed her series of guest performances with the Cities Service orchestra (WEAF) on March 22, singing One Night of Love. Miss Manners has been substituting for Jessica Dragonette. The Cities Service orchestra and quartet are under the direction of Rosario Bourdon . . . The Minneapolis Symphony Orchestra (Paul LeMay conducting) gave another broadcast over the nationwide WABC network on March 22, including Constant Lambert's The Rio Grande, with Ramona Gerhard solo pianist, on their program. March 23, Eugene Ormandy, the orchestra's regular conductor directs a program on the same hook-up.

Today's (March 23) matinee broadcast from the stage of the Metropolitan Opera over the combined WEAF and WJZ networks will be La Boheme, with Lucrezia Bori, Nina Morgana, Frederick Jagel, Giuseppe De Luca, Ezio Pinza and others, and Bellezza conducting . . . Rose Bampton's program for March 23 in her WEAF series includes the spring aria from Saint-Saens' Samson and Delilah and Rimsky-Korsakoff's Song of India . . . Two major orchestral concerts on the Columbia facilities, March 24, are the New York Philharmonic, conducted by Werner Janssen, and the Ford Symphony Orchestra, under Victor Kolar, with Ethel Bartlett and Rae Robertson, English piano team, as assisting artists.

Toscanini will wield the baton and Elisabeth Rethberg be heard as soloist on the General Motors Hour (WJZ) March 24 . . . Howard Barlow continues his "Understanding Music" broadcasts with the Columbia Symphony Orchestra from WABC on March 26, presenting as his subject Czechoslovakian opera, selected works of Smetana . . . March 27, on WABC the Curtis Institute offers another broadcast, and on Columbia's Concert Hall, Howard Barlow will conduct and Ernest Hutcheson be featured pianist.

March 31, Vera Brodsky and Harold Triggs, two-pianists, and Louis K. Anspacher, author and story teller, inaugurate a new series over WJZ. These broadcasts, each consisting of piano duets and one of Anspacher's True Ghost Stories, will be on the air from the NBC Radio City studios each Sunday . . . The American début of the Kolisch String Quartet of Vienna, which takes place on April 8 during the Chamber Music Festival held under the auspices of the Elizabeth Sprague Coolidge Foundation at the Library of Congress, Washington, will be broadcast through WJZ.

Singing and Song Appreciation on the Air

The March 29 program of Joseph Regneas' WOR broadcast, officially known as Romance of Song on the Air, brings French music, with Radiana Pazmor, contralto soloist.

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NEW YORK CONCERTS

MARCH 11

Beethoven Association Five artists participated in the fifth concert of the Beethoven Association at Town Hall. The program was even more varied than usual. Gregor Piatigorsky, cellist, and Pierre Luboshutz, pianist, presented Beethoven's sonata in A, op. 69, and works in the same form by Francoeur and Weber, with rich string tone on the part of the masterly cellist and no little musicianly skill and spirit by the pianist. Fraser Gange, baritone, with Ethel Cave-Cole as the excellent accompanist, sang a group of seven Schubert Lieder and four of Richard Strauss with his familiar excellence of diction and accomplished control of tone, vocal color and expressiveness. Andres Segovia, unique virtuoso of the guitar, provided the concluding groups on the program, performing a sarabande and minuet by Handel, a fugue, sarabande and gavotte by Bach (originally written for lute), a fandanguillo by Turina, an allegretto by Ponce and Asturias by Albeniz. Both the classic numbers and modern Spanish works were played with the uncanny contrapuntal and rhythmic skill of this eminent artist, whose sensitive webs of tone reproduce in amazing fashion the delicacy and variety of color characteristic of the harpsichord or the lute. All the artists were received with warm applause by the audience and repeatedly recalled.

Mary Ledgerwood Engineering Auditorium was filled on Monday night when Mary Ledgerwood, contralto, gave a recital of arias and songs, twenty items in all, singing English, German and Scotch songs. She brought out the serious classicism in numbers by Peri, Purcell, Handel and Bach, with especially full tones and a fine high F in the air from Handel's Judas Maccabaeus. Romanticists included Schubert, Schumann, Wolf and Strauss, sung with conviction and a thrilling high G in Cäcilie (Strauss). Encores followed after Bach cantata solos. Head's cycle further showed her excellent interpretation and master of articulation. Songs by Americans and two in Scotch dialect completed the program. Harvey Brown played excellent accompaniments.

MARCH 12

National Orchestral Association Mozart's Don Giovanni Overture began the matinee program of the National Orchestral Association at Carnegie Hall, under the direction of Leon Barzin, and was given an appropriately clear and spirited reading, admirably performed by the young players. They and the leader distinguished themselves also in the Prelude and Liebestod from Tristan und Isolde in which warm tone and accurate execution were outstanding features.

A première was a new concerto for five solo instruments (clarinet, cello, flute, bassoon, horn) and orchestra, by Boris Koutzen, Russian-American composer. The work has one movement, divided into a recitative, passacaglia, and finale. The general style is that of a Concerto Grosso. The writing is fluent and of the agreeably modern kind, without too crass distractions for the ear. Koutzen makes excellent use of the solo group, weaving it with cleverness and variety into the accompaniment of strings. The novelty met with a cordial reception.

Frank Sheridan was at the piano in Beethoven's Emperor Concerto, and played the opus with understanding, art, and facile technical mastery. He gave proper majesty to the opening movement, invested the *adagio* with lyricism, and put lively character into his performance of the finale. He had fine support from Barzin and his forces and won rounds of sincerely warm applause. By the way, the competent soloists in the Koutzen composition were Sterling Hunkins, cello; Otto Slavsky, clarinet; Mortimer Rapfogel, flute; James Dickie, bassoon; Dave Rattner, horn.

Gertrud Hrdliczka A Viennese young woman, Gertrud Hrdliczka (in private life, Mrs. Werner Hofmann) now living near New York, engaged sixty players from the Philharmonic Orchestra and conducted them in an evening concert at Town Hall.

Mme. Hrdliczka had been heard here first a short time ago when she led one of the Civic Orchestras which are being supported by municipal funds.

For her program last week, the lady selected Beethoven's overture, Weihe des Hauses; Haydn's Symphony No. 7, C major; Johann Strauss' Kaiser Waltz; and Scriabin's second symphony, in C minor.

Mme. Hrdliczka showed real talents in interpretation, and in the handling of an orchestra. She conducts from memory, has a decisive beat (with few gestures or bodily weavings) and gives careful cues. She put much airiness and fragrant sentiment into her Haydn reading, and imbued the passionate Scriabin music with feeling and as much clarity as was possible in a score so opaque and involved. The Kaiser Waltz might, however, have had more of elasticity and of the pre-war spirit of *drei-Viertel-Takt* Vienna.

The conductor's achievements won considerable acclaim from auditors who were also captivated by her good looks and charm of manner.

MARCH 13

Harold Bauer and Nathan Milstein The seventh concert in the Town Hall Endowment Series brought a recital by Harold Bauer and Nathan Milstein, their first New York joint concert appearance. Together they performed two sonatas, Beethoven's in F major, op. 24, and Brahms' in D minor, op. 108. The violinist also played Bach's unaccompanied sonata in G minor and the pianist was heard in the Fantasiestücke of Schumann. The unusual opportunity of hearing these two eminent artists in collaboration drew a large audience, more than usually interested and attentive. Although there is a certain hazard in pairing two individual talents of such diverse nature, there were many moments in the playing that afforded a satisfying experience.

Especially appealing were the solo performance by Milstein—with clarity of tone and meticulous structural sense—of the Bach work and Bauer's richly poetic and authoritative interpretation of the Schumann composition. The audience was wholeheartedly responsive to the artists' performances and accorded them receptions of a gratifyingly warm enthusiasm.

MARCH 14

Philharmonic Orchestra The cycle of Brahms concerts being conducted by Toscanini with the Philharmonic Orchestra at Carnegie Hall, was continued March 14, 15, 16 and 17.

Allegro Molto, from the opus 11 Serenade in D, opened the program, other numbers being the third symphony and D minor piano concerto (with Vladimir Horowitz as the soloist.)

In his usual intensive, animated and masterful mood, Toscanini gave interpretations of compelling character and exalted authority. He made the amiable Serenade movement an experience of rare charm. The symphony, in the *maestro's* familiar version, had rich fancy, beautiful line and form, and an atmosphere of deep poetry and passion.

Horowitz gave a stupendous performance of the concerto, emphasizing its heroic proportions as well as its measure of emotional eloquence. Virile attack, clear etching of passage work, and irreproachable accuracy of execution marked the presentation, in which the soloist and conductor effected remarkable closeness and affinity of ensemble. Tumults of applause followed, but Toscanini resolutely kept in the background and permitted his pianist son-in-law to garner the main honors.

MARCH 15

Joseph Schuster Another exceptionally gifted cellist was revealed in the first New York recital of Joseph Schuster, at Town Hall. The young artist, who is a nephew of Artur Schnabel, was formerly a solo member of the Berlin Philharmonic Orchestra. Offering a lengthy and richly varied début program, Schuster with Arpad Sandor as a highly artistic piano collaborator, presented such rarities as a sonata in F major by Carlo Tessarini, little-known eighteenth century Italian violin master; Beethoven's variations in E flat major on Mozart's theme, Bei Männern welche Liebe fühlen; a sonatine in A minor by Weber, and Schumann's Phantasiestücke, op. 73. There were also an unaccompanied suite in D minor by Reger, and miniatures by Turina, Fauré and Harty.

The cellist at once showed himself to be a superbly equipped performer, both technically and in the sensitivity of his interpretations. His warm and vibrant tone is employed with a peculiar delicacy and grace, a varied palette of dynamic shadings and an authoritative conception of music in various styles. The recital had all the earmarks of a fine chamber music séance, with Mr. Sandor contributing particularly brilliant support in the Beethoven number. The audience was large and warmly demonstrative in its reception of playing that was marked thoroughout by refinement and a musicianship of high order.

MARCH 16

Philharmonic Children's Concert Ernest Schelling conducted the New York Philharmonic Orchestra at Carnegie Hall Saturday morning in the season's last concert for children and young people. The orchestra played a program of request numbers, including Purcell's trumpet prelude, sinfonia in B flat (J. C. Bach), German Dances by Mozart, Dukas' Sorcerer's Apprentice, and the overture to Tannhäuser. It was for this last number that Mr. Schelling received the most requests for repetition.

Every seat in the house was filled, and enthusiasm ran high. The children were especially delighted by several spirituals sung by a group of children from the Colored Orphan Asylum of Riverdale. The usual "Everybody Sing" number was introduced by children from the Brooklyn Ethical Culture School, who chose Home on the Range.

This concert was the occasion for the awarding of the ribbons and medals for the best notebooks turned in by Mr. Schelling's young auditors. The receipents were from seven to fourteen years of age. They were introduced by Mr. Schelling, and Lawrence Tibbett bestowed the honors. The audience gave vociferous cheers for Tibbett, officials of this concert series, and finally shouts of "Uncle Ernest!" "Uncle Ernest!" prefaced a rousing ovation for Mr. Schelling.

Lotte Lehmann Elevated musical moods, evocative delivery and diction, lovely voice, and engaging personality were all in evidence at Lotte Lehmann's afternoon recital in Town Hall. Those who are familiar with the gifts and grace of this favorite soprano need no further description of what she does with concert song. What she does with her hearers has also become a matter of tradition. Last Saturday Mme. Lehmann created her customary atmosphere of vocal and musical enchantment and reaped her usual full hearted ovations.

Her program was sung in German, with the exception of Mozart's Dans un bois solitaire. Another Mozart number was Abendempfindung. Beethoven had representation with his Wonne der Wehmut and Neues Leben, neue Liebe. Then came Cornelius' beautiful cycle, Brautlieder, and examples by Brahms (three), Schumann (two), Tschaikowsky, Moussorgsky and Rubinstein. Encores in plenty added to the full ecstasy of the auditors. Erno Balogh accompanied.

SUE HARVARD, soprano, gave a recital for the benefit of the Marble Collegiate Church Camp for Girls on March 14 in the ballroom of the AWA Clubhouse, New York.

Artur Schnabel It is late in the season and decidedly repetitious to expatiate again upon the details of Artur Schnabel's superior art on the piano.

He was enjoyed by a numerous array of listeners at his Saturday matinee in Carnegie Hall, who marveled afresh at his vital enthusiasm, the richness of his resource in keyboard elements, and the authoritativeness and wide fancy of his interpretations.

Schnabel made perhaps the most exciting impression in Beethoven's Appassionata Sonata, but his most charming presentation was that of Schubert's six Moments Musicales. Also on the program were that composer's D major sonata and Mozart's in B flat.

Resounding plaudits were garnered by the grandly gifted Schnabel, who received them with his customary dignity and all lack of personal pose.

New York Woman's Symphony Orchestra The first public concert of the New York Woman's Symphony Orchestra (Antonia Brico, conductor) was given in Town Hall before a large audience including many patrons of the new organization. The program was one of severe exactions, composed of large-scale works by Beethoven, Chopin and Wagner. Miss Brico's ensemble acquitted itself with credit in Beethoven's Egmont overture and the seldom-performed second symphony, showing many evidences of growing cohesion and potency of interpretation.

The soloist in Chopin's piano concerto in F minor was Sigismond Stojowski, eminent Polish artist and teacher, whose mature conception and brilliant technical mastery were displayed in a reading of great efficacy and authority. The artist had an enthusiastic ovation. The final number was Wagner's Flying Dutchman overture, to the dramatic development of which the feminine orchestral players gave a fused tone of warmth and *tuttis* of eloquent character.

All in all, the Woman's Symphony Orchestra shows promise of developing, with longer association of the members, into one of the distinctive organizations of the city. Certainly it is at present one of the most picturesque and spirited larger musical units, with its conductor, Miss Brico, contributing an individual and forceful figure to the ranks of Manhattan's *maestros*. The audience was warmly appreciative of the players and called the conductor back to the podium repeatedly.

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MARCH 17

Nelson Eddy The return of Nelson Eddy, American baritone, in a New York recital at Town Hall last Sunday afternoon attracted a capacity audience familiar with the singer's work in radio and sound film as well as the opera and concert. Mr. Eddy, blonde and towering of figure and ingratiating in manner, has in the last few years become one of the personalities of the musical platform. The interest which greeted all his interpretations and the lively chatter in the lobby between halves of the concert demonstrated that this was an "occasion."

The baritone had chosen his program rather originally of works out of the beaten recital paths, and perhaps in the search for the picturesque somewhat neglecting the classics of the literature. One felt that he was more effective in such standard items as Peri's Invocation to Orpheus and Scarlatti's Chi vuole innamorarsi than in lighter lyrics by Costa, Augusta Holmès, Massenet, some of which gave him opportunities for dramatic portrayals which were not neglected. Thus, the Tambour Major's air from Bizet's Jolie fille de Perth was mimed and acted to a degree not common on the recital platform and this was also true of Holmès' Au pays.

One cannot deny that Mr. Eddy has a winning personality and a flair for characterization; but the latter should not be allowed to interfere with the vocal traditions of the work. His French diction was in the main excellent, and the linguistic requirements were also well fulfilled in the Italian airs and the group of Erich Wolff songs which formed a major ingredient in the recital. A final section in English brought works of ColeridgeTaylor, Hilda Emery Davis, Dunhill and Jensen. The audience, which was enthusiastic over the fine breadth and excellent dynamic control, the fine-spun use of pianissimo, and rich color of tone which Mr. Eddy can command, clamored for many extras, among which was an aria from Mozart's Magic Flute, which was one of the most pleasing performances of a rewarding afternoon. Theodore Paxson was a skilled accompanist.

Sofia Levine A first recital appearance was made by Sofia Levine, American soprano, in Town Hall. The young vocalist, who has had all her studies in this country, presented an extensive program of Italian, Russian, Hebrew and English works. The list included an aria from Tschaikowsky's Eugen Onegin, works by older and modern Italian composers, songs by Rimsky-Korsakoff, Dmitry Dobkin, A. W. Binder, and several numbers in English. A large voice of sympathetic quality, used appealingly, with many moments of effective interpretation, secured a warm response from the audience. The works in Russian were particularly winning, despite some moments of unevenness in tone production. The accompaniments were played with mature artistry by Coenraad V. Bos, and Samuel Antek provided violin obbligati.

Harald Kreutzberg The first of two New York recitals by Harald Kreutzberg, dancer, at the Guild Theatre after an absence of two years was presented before a capacity house, with all seats filled and the available standing room occupied. Four novelties were included among the offerings: Spanish Impression, No. 1, Dance through the Streets, to music of Albeniz; Choral, with a musical arrangement by Friedrich Wilckens, his adept accompanist, of a theme by Martin Luther; Andante Cantabile (Mozart) and Songs of Death—Amoroso, Maestoso and Furioso (Wilckens). There were from his familiar repertoire King's Dance (Reger); Jester's Dance, from the ballet Don Morte (Wilckens); Merry Pranks of Till Eulenspiegel (Wilckens); Master of Ceremonies, from Max Reinhardt's production of Cozzi's Turandot (Scott); Rag-Mazurka (Poulenc); Spanish Impression, No. 2, Tango at Night (Albeniz) and Three Hungarian Dances (Brahms).

The Kreutzberg art mirrors his genial personality; his dances are full of bounces of enthusiasm and delight. Dance through the Streets was a perfect vehicle for his clowning talent, eminently suited to him. He was cheered on by an audience in gleeful spirits. His imaginative insight was revealed in the opening Choral. Andante Cantabile was of but small moment and Songs of Death seemed overdramatic. The costumes produced vivid and at times startling effects. The Kreutzberg technic centres around beauty of movement, pantomime and expressive hand posturings. The audience clamored for a repetition of the elegant Tango and delightful Hungarian dances. But even with these repetitions they went away unsatisfied; therein lies the touchstone of the incomparable art of this German dancer.

Other Concerts

Virginia and Mary Drane, duo-violinists, assisted by Theodore Saidenberg, pianist, The Barbizon, March 12, evening.

Solomon Pimsleur, pianist, Roerich Hall, March 12, evening.

Esther De Mott, soprano, and Marion Purbeck, contralto, The Barbizon, March 17, afternoon.

Metropolitan Opera

LA SONNAMBULA, MARCH 11

The Monday evening subscribers and a legion of Pons and Schipa admirers heard the season's second Sonnambula. This Bellini opera had an excellent performance both by the singers and orchestra. Lily Pons (Amina) was in rare voice, soaring to high notes with limpid ease. Tito Schipa (Elvino) partnered her with eminent success, scoring for his polished vocalism and apt dramatics. Virgilio Lazzari again garnered a share of the plaudits for his capably sung Count Rodolfo. Others were Pearl Besuner (Lisa), Ina Bourskaya (Teresa), Louis D'Angelo (Alessio) and Giordano Paltrinieri (Notary). Ettore Panizza was the conductor.

LA SERVA PADRONA AND DON PASQUALE, MARCH 13

The lively double offering which was introduced earlier this season—Pergolesi's La Serva Padrona and Donizetti's Don Pasquale—was heard for the third time on Wednesday night. Vincenzo Bellezza conducted the former, presenting an unchanged cast—Editha Fleischer, Louis D'Angelo and Angelo Bada. The other opera also retained its earlier personnel: Lucrezia Bori as Norina, Tito Schipa as Ernesto, Giuseppe de Luca as Dr. Malatesta, and Ezio Pinza in the title rôle. Ettore Panizza held the stick. Both works were given in spirited style, registering the tuneful appeal and vivacity of the Italian *opera buffa* school. Principals were called before the curtain by enthusiastic plaudits.

DIE MEISTERSINGER, MARCH 14 (MATINEE)

The final performance of the Wagner Cycle brought a hearing of Die Meistersinger with the charming Lotte Lehmann impersonating Eva. With eloquent tonal utterance superbly phrased and presented with amazing clarity of enunciation, Mme. Lehmann depicted Eva as a young woman of ardent emotions that aroused thunderous approval from the very large audience. Paul Althouse, as Walther, sang his music with assurance and tonal plenitude. As he matures in the rôle, Mr. Althouse is becoming more effective histrionically, and the audience was not hesitant in complimenting him upon his fine delineation.

Karin Branzell played Magdalene. Although she sang well there was little in her demeanor to suggest the adolescent affection between David (Hans Clemens) and herself. Mr. Clemens, however, sang and acted his juvenile part with that effervescent gaiety which makes him incomparable in that rôle. Emanuel List, excellent as Pogner, gave a dignified and bland interpretation of Eva's father that commanded admiration. Gustav Schützendorf was again mirth-provoking as the ridiculous Beckmesser.

Ludwig Hofmann, who sang Hans Sachs, was unsatisfying in the part of the shoemaker. His vocal tones, although true, were dull in timbre and his acting was phlegmatic.

The other members of the fine cast included Arnold Gabor, Marek Windheim, Angelo Bada, Max Altglass, Giordano Paltrinieri, Louis D'Angelo, Paolo Ananian, James Wolfe and Arthur Anderson. Artur Bodanzky conducted a scintillant interpretation of the delightful score.

FAUST, MARCH 14

Gounod's Faust was heard for the third time this season on Thursday evening with a familiar cast. Elisabeth Rethberg made a lovely Marguerite, both in voice and acting. Giovanni Martinelli, in especially fine vocal form, gave a stirring performance, as did Richard Bonelli, the Valentine. His rich tones and good acting won special favor. As for the Mephistopheles of Ezio Pinza, it was again a well conceived and sinister figure, superbly sung. The distinguished quartet was recalled numerous times during the curtain intervals. Others in the cast included Lillian Clark as Siebel; Henriette Wakefield, Martha; George Cehanovsky, Wagner. Louis Hasselmans was at the conductor's stand.

TANNHÄUSER, MARCH 15

Friday evening, Kirsten Flagstad, Norwegian soprano, sang Elisabeth in Tannhäuser for the first time here. And it may be said from the start that she achieved another great personal triumph. Her entrance in the Festival Hall was greeted by a burst of applause from the capacity house and from then on interest was intense.

Mme. Flagstad is an ideal portrayer of this rôle. She is the embodiment of purity, simplicity and youth in gesture and action. There is never an exaggeration of mood or movement. Spontaneity characterizes Flagstad's conveyance of the composer's play of moods throughout the opera. Watching Flagstad's facial pantomime while she is singing makes one conscious of the tremendous dramatic ability of this artist. Vocally no adverse criticism can be made of her performance. She sang superbly, with a flowing tone of extreme beauty that did not deviate from pitch at any time. After The Prayer the modest artist received an ovation.

Karin Branzell repeated her commendable Venus and Lauritz Melchior, the Tannhäuser, made a handsome figure whose eloquent singing found full appreciation from the large audience. Others in familiar rôles were Emanuel List, Friedrich Schorr, Hans Clemens, Arnold Gabor, Giordano Paltrinieri, James Wolfe and Lillian Clark as the Young Shepherd. Bodanzky gave the score a stirring interpretation.

AIDA, MARCH 16 (MATINEE)

Headed by Elisabeth Rethberg, tonally brilliant in the name part, the performance of Verdi's Aida was given with a cast that included Carmela Ponselle in excellent voice as Amneris; Giovanni Martinelli offering his customary splendid performance of Radames; Virgilio Lazzari, Ramfis; Armando Borgioli, Amonasro; Louis D'Angelo, King; Giordano Paltrinieri, and Lillian Clark as Messenger and Priestess respectively. It was a smooth performance, and the chorus and ballet contributed much to the general effect. There were many recalls, shared by the conductor, Ettore Panizza, who kept his forces in control at all times. The house was crowded and enthusiasm prevailed.

LA BOHEME, MARCH 16

Repetition of the Puccini opera on Saturday evening drew a full house, Nino Martini leading the cast as Rodolfo. His stalwart presence, delicacy of voice in appropriate moments, and warmth of delivery brought him much applause. Opposite him was Editha Fleischer, who did a good job as Mimi. Brilliant singing and lively action characterized Helen Gleason as Musetta. Millo Picco, Giuseppe De Luca, Leon Rothier, Paolo Ananian, Max Altglass, Pompilio Malatesta and Carlo Coscia completed the cast. Vincenzo Bellezza conducted.

SUNDAY NIGHT CONCERT, MARCH 17

The début of Mary Moore, young American coloratura soprano, was a feature of the Metropolitan's Sunday concert, in which twelve singers of the company appeared with the orchestra, under the batons of Pietro Cimara and Wilfred Pelletier, in excerpts from five operas. The orchestra played the overture to Donizetti's Don Pasquale and that to the Marriage of Figaro by Mozart. In scenes from Il Trovatore, Karin Branzell sang Stride la vampa and with Frederick Jagel the duet from Act II, the contralto winning acclaim for richness of voice and dramatic interpretations, and the tenor giving ringing tone and warm feeling to his work.

Miss Moore first appeared in three excerpts from Lucia di Lammermoor, singing the Mad Scene, the duet from Act I with Nino Martini, and the sextet with Philine Falco, Mr. Martini, Armando Borgioli, Ezio Pinza and Alfio Tedesco. The soprano, though at first nervous, revealed a well produced voice of pleasing quality, and showed no little promise especially in her second appearance, when she sang the duet from Act III of Rigoletto with Mr. Borgioli and the quartet from this opera with Irra Petina and Messrs. Tedesco and Borgioli. The contributions of the other artists were marked by competence and dramatic flair.

The fourth portion of the list included scenes from La Forza del Destino, with Elisabeth Rethberg singing the aria Madre Pietosa with delightful purity and clarity of voice, and joining in the duet Più tranquilla with Ezio Pinza and the trio finale with the latter artist and Mr. Jagel, one of the high points of the evening. Messrs. Jagel and Borgioli delivered the duet Col sangue from Act IV, with much dramatic effect and fine vocal sonority.

The final episode was from Tristan und Isolde, with Kirsten Flagstad making her first Metropolitan appearance in concert. Her delivery of the Liebestod had the almost

(*Continued on page* 16)

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Recital by Horowitz Brings Frenetic Approval in Chicago

Monte Carlo Ballet Gives New Works by Dukelsky and Rieti—Young Contest Winners Presented with Woman's Symphony—Stock Orchestra Applauded

CHICAGO.—Vladimir Horowitz gave a piano recital under the management of Henry E. Voegeli, at Orchestra Hall on March 10. He began his orthodox and comprehensive program with a magnificent interpretation of the Bach-Busoni organ prelude and fugue in D major. Scarlatti's sonatas in B minor and G major literally glittered under the velvety touch of this wizard of the keyboard, who has never played so well here as on this occasion. His performance of the Schumann Humoresque was breath-taking and the Brahms variations on a Paganini theme was executed with that mastery so often displayed by this phenomenal technician and imaginative artist. We liked less his Chopin group, and we did not at all understand his conception of the Barcarolle. Many pianists here will share our verdict, yet the mazurka in C sharp minor, and the études in C sharp minor and G flat major had lucid interpretation. Two études by Debussy and two Liszt numbers concluded one of the most brilliant and interesting recitals ever played in our temple of classical music. Throughout the afternoon the audience was frenetic in its approval.

SYMPHONY CONCERTS

There were no soloists at the symphony concerts of March 12, 14 and 15, yet Dr. Stock's programs were of such magnitude as to arouse the enthusiasm of Chicago Symphony Orchestra patrons. At the Tuesday afternoon concert the Bach concerto No. 6 in G minor for strings alone, Goldmark's first symphony (The Country Wedding), Deems Taylor's fantasy, Circus Day, which was given its première a few weeks ago, and the polka and fugue from Weinberger's Schwanda furnished a variety of moods. Dr. Stock and the eighty-seven virtuosi who comprise the personnel of our orchestra again convinced us that they do not require soloists to give *éclat* to every concert. When they play as they did on this occasion, our orchestra is a supreme instrument manipulated by a master hand.

Two novelties were offered at the Thursday-Friday concerts, Prokofieff's symphony No. 3 and a suite by Dr. Samuel A. Lieberson entitled In a Winter Garden. Prokofieff, an ultra-modernist, may some day be better understood in our midst than has been the case since Stock and the late Campanini have acquainted us with some of his symphonic works and his opera, The Love of Three Oranges. Prokofieff's love for noise and dissonance is marked throughout the symphony, yet his music has a personal touch, an idiom that is difficult to comprehend. There is much to be admired in it if only from a mathematical point of view. Quite different in its structure is the Lieberson suite, which made a palpable hit. Dr. Lieberson, who, we are informed, has been a resident of Chicago for the past five years, is not only a thorough musician but a doctor of medicine and during the war was a colonel in a Russian regiment. We learn also that his In a Winter Garden won the $1,000 prize given by the Hollywood Bowl in January, 1934. An original composer, he has written music that bubbles with wit and modernistic harmonies that tickle the ear and delight the mind. The subtitles, Back of the Stage, The Musical Clown, Dancing Prima Ballerina and The Juggler, are unnecessary as the music depicts the various moods admirably and graphically. The work is beautifully orchestrated and was received vociferously by the audience which bestowed upon the composer ovations that recalled him time and time again to the stage.

Weber's overture to Oberon opened this interesting program and excerpts from two Wagnerian operas, the prologue to Götterdämmerung, the prelude to the first act of Tristan und Isolde and Stock's arrangement of Act III, concluded a gala concert.

WOMAN'S SYMPHONY ORCHESTRA

We reiterate our assertion that the Woman's Symphony Orchestra is not only a musical asset to Chicago but a much needed organization. Its fifth concert at the Studebaker Theatre, on March 10, presented the winners of the 1935 annual contest of the Society of American Musicians—Leonid Hambro, a fourteen-year-old pianist, and Marshall Sosson, a young violinist often heard on the radio. Young Hambro is a gifted lad with a solid and facile technic, fleet fingers and imaginative powers far above his years. All these qualities were conspicuously brought out in the first movement of the Beethoven C minor concerto with the lengthy cadenza by Mrs. H. H. A. Beach. The other soloist disclosed greater maturity and won the approval of his listeners in the second and third movements of the Bruch G minor violin concerto. Like the pianist, Sosson is a Chicago product and the excellent schooling both young musicians have received speaks volumes for the high standard of musical education here.

Besides giving fine support to the young soloists the Woman's Symphony Orchestra deserves encomiums for its beautiful presentation of the Bach-Hoffmann toccata and fugue in D minor. In this selection every section of the orchestra had opportunity to display its virtuosity and if the strings were brilliant, the wood-winds and brasses were mellow, and even the percussion instruments were toned down to make for a balanced ensemble.

MONTE CARLO BALLET RUSSE

Grace Denton brought back the popular Monte Carlo Ballet Russe for a series of five performances at the Auditorium Theatre on March 8, 9 and 10. During its stay the company presented several of its standard ballets and introduced two new ones—Jardin Publique and Le Bal. The Public Garden is a ballet drawn from a novel by André Gide to music composed by Vladimir Dukelsky and choreography by Leonide Massine. The Ball is in two scenes by Boris Kochno, with music by Vittorio Rieti, and choreography by Georges Balanchine. Neither ballets nor their performance added much prestige to the company. Acrobatic feats, clowning and burlesquing were the dominant factors in the novelties, which received scant approval even from the staunch admirers of this remarkable company.

Excellent were the Ballet Russe dancers in La Concurrence. Their presentation of Aurora's Wedding was delightful and in Boutique Fantasque we again had reason to applaud these Monte Carloans.

MAE DOELLING SCHMIDT ON LAKE VIEW MUSICAL SOCIETY PROGRAM

An outstanding feature of the Lake View Musical Society's international exchange concert at the Blackstone Crystal Ballroom on March 11, was the piano playing of Mae Doelling Schmidt. Her lucid performance of two Scriabin études (Nos. 5 and 8 of op. 8) lessened the obscurity with which this Russian modernist clouds his writings. In a Rachmaninoff prelude and the polka on a theme by N. R. Mrs. Schmidt revealed her versatile technic, thorough musicianship and intelligent understanding. Her firm fingers and accuracy made her interpretation of the Tschaikowsky paraphrase from Eugen Onegin a brilliant climax. This was a requested encore.

Others participating in this enjoyable program of Russian music were Miga March Fiechtl, soprano; Eva Gordon Horadesky, contralto, and a trio made up of Leta Murdock Ehmen, Margaret Jean Cree and Mora Murdock. Sylvia Bargman Wentworth and Esther Hirschberg Pollak assisted the singers at the piano.

TARNOWSKY PRESENTS PUPILS

Sergei Tarnowsky, teacher of eminent pianists, has created a unique name for himself since locating in Chicago. At the DePaul University School of Music, where he is teaching, the Russian pedagogue has demonstrated the efficacy of his piano method and his many students heard from time to time have reflected credit upon him. On February 26, March 6 and 11, under the auspices of the DePaul School of Music, twenty Tarnowsky pupils were heard in three programs. At the first, Natalie Rudeis played the Chopin concerto, No. 2; Rose Goldberg, the Rubinstein concerto in G major and Sam Sorin, the Tschaikowsky B flat major. Such a program is out of the ordinary and indicates better than words what Tarnowsky demands from his students. Beata and Laila Ginsburg, Sibyl Zun, Beverly Lipton, Dorothy Pollen, Anita Olefsky, Vladimir Cherniavsky and Miriam Follader furnished the March 6 program and acquitted themselves successfully. Richard Platt, Natalie Rudeis, Sonya Ringsley, Mae Yampolski, Rose Goldberg and Samuel Sorin, senior pupils, were heard on March 11 in an ambitious program. They, too, deserve praise.

CECILE DE HORVATH'S STUDENTS

Barbar Jean Hull, pupil of Cecile de Horvath, was announced as a winner of the senior contest of the Society of American Musicians. She is to be presented soon in a recital managed by Bertha Ott under the auspices of the society. Mrs. Carmean Lyons, of Gary, Ind., another de Horvath student, is playing for the Gary Woman's Club on March 23.

HANNA BUTLER STUDIO

Hanna Butler's pupils are active, as the following list of their March appearances will attest: March 3, Thelma Jensen, lyric soprano, recital, Windermere Hotel; 4, Ruth Loftus, soprano, and Harold Hammond, tenor, joint concert, North End Woman's Club; 8, Beverly Kirk, lyric soprano, guest artist over Station WGN with the Symphonette Orchestra; 9, Marjorie Livingston, soprano, sang at Mandel Hall with the University Orchestra; 11, Alice Geon Bradley, coloratura, gave two groups of songs in the Chicago Woman's Cub, at a complimentary luncheon given to the Spanish, French and Italian consuls; 13, Mildred Boberg, coloratura, a program for the director of the Children Scholarship League at the home of Mrs. Otto G. Schmidt.

JAN GARBER SPONSORS A CZERWONKY SCHOLARSHIP

Jan Garber, nationally known orchestra leader, is sponsoring a free violin scholarship with Richard Czerwonky, with whom he is studying at present. The scholarship is to include full tuition for two lessons a week for the remainder of the school year with Mr. Czerwonky at the Chicago Conservatory of Music. Only violin students who are financially unable to continue their work are eligible to compete. Applications must be made on or before March 30.

AMERICAN CONSERVATORY NOTES

Mary Hughes Call, pianist, student of Rudolph Reuter, is playing her second engagement as soloist with the Miami, Fla., Symphony Orchestra this month. Howard Silberer, also with Mr. Reuter, appeared as accompanist with the Civic Music Association in Dubuque, Ia., on March 15.

Piano pupils of Louise Robyn and violinists of Kenneth Fiske, were presented in recital at Kimball Hall on March 23.

Tomford Harris appeared in a piano recital at the Jewish People's Institute on March 12, under the auspices of the People's Civic Association.

Betty Dando, soprano, former prize winning student of Elaine De Sellem, is engaged as soloist on the regular radio staff at Columbus, O. Miss Dando has also sung the leading rôles in Aida and Hänsel and Gretel with the Columbus Civic Association.

Dorothy Rice, with Alexander Guroff, was awarded first place in the junior finals, piano division of the annual Society of American Musicians' contest. She will be presented in a recital at Kimball Hall in the near future.

Piano pupils of Esther Hirschberg appeared in a program at the Recital Hall on March 15.

Louise Willhour presented her dramatic art class in a program of readings and one-act plays on March 13 at the Studio Theatre.

Dramatic art students of Esther Sachs were heard in a program of one-act plays at Kimball Hall on March 16.

DEPAUL SCHOOL OF MUSIC

Freddie Lee White, studying with Blanche Barbot, and Herbert Horn, student of Walter Knupfer, with Gregory Konold, accompanist, furnished the music at a meeting of the Illinois Club in the Auditorium Hotel on February 17. Mr. Horn also appeared as the piano soloist at the last musicale of the Kno Lo Pla Club, Beverly Hills.

Raymond Hanson, another young artist with Mr. Knupfer, furnished the instrumental part of the program given for the Swedish Mission Church, Evanston. Assisted by his teacher, he played Liszt's Hungarian Fantasie, and a group of solos.

The solo classes in piano, voice and violin gave a recital in the Little Theatre on March 15.

The spring concert will be presented on March 26 at DePaul Auditorium. Mendelssohn's Hymn of Praise is to be given by the University Chorus, orchestra and soloists.

RENÉ DEVRIES.

BRUNA CASTAGNA,
frequently heard in the rôle of Carmen at the New York Hippodrome. Now Mme. Castagna's voice is a feature on the programs broadcast each Sunday over WJZ under Erno Rapee's direction. She is singing in Falla's El Amor Brujo during the week of March 21 at Radio City, New York. (Photo by De Bellis, New York.)

Metropolitan Opera

(*Continued from page* 15)

unearthly beauty for which it had impressed hearers in the stage performances, and the reading by Mmes. Flagstad and Branzell and Paul Althouse of the love duet and Brangäne's call was one of superb artistry and lyrical intensity that moved listeners to a warm ovation. Undoubtedly this was the most impressive concert given by the opera forces in a long time and was suitably rewarded by the large audience.

Henriette Weber at Radio City

Henriette Weber, music critic of the New York Evening Journal, is the narrator at Radio City Music Hall for the week of March 21, and tells the story of the dramatic ballet, El Amor Brujo, with music by Manuel De Falla. Vicente Escudero, Spanish dancer, does the leading rôle in the production, under the baton of Erno Rapee.

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Modern Outlook in Radio Productions Described as Vital Need of New Medium

Norman Alexandroff, Pioneer Chicago Director of Broadcast Opera, Discusses Possibilities of Air Programs

CHICAGO.—"Well-directed production is the new attention-compelling factor in radio. As new programs crowd our loudspeakers, as new artists gain recognition, as new radio shows grow in public favor, the fact becomes increasingly evident that upon production ability and methods the medium grows or gathers moss."

This is the creed of Norman Alexandroff, a prominent figure in the radio production field. Mr. Alexandroff's attainment to his present position is not a matter of sudden birth. It is a matured growth. With a good theatrical background, he set out with the idea of establishing definite principles in radio production, both in dramatic and musical fields. Even when he broadcast over stations KYW and WMAQ and on the National Broadcasting network, Mr. Alexandroff experimented constantly to establish directorial and production principles; and when he felt that he needed more freedom to develop these ideas and put radio on a higher plane, he established his own radio studios in Chicago.

He was a pioneer in producing grand opera over the air. He is still pioneering in the radio dramatic field. In Chicago it is stated his auditions attract the heads of the largest agencies in the country, as well as of the radio stations, including Columbia and National Broadcasting companies, radio, music and dramatic critics.

POSSIBILITIES OF RADIO

"In producing my programs," Mr. Alexandroff said, "I refuse to accept the traditional assumption that radio is a limited medium. I believe that radio, approached creatively, has as comprehensive a scope as the stage or the screen. I feel that the development of the medium has been arrested by a cynical disrespect for its possibilities on the part of the active radio producers. In taking this stand," Mr. Alexandroff went on, "I am not offering a brief for shallow and esoteric 'artiness'. Radio producers have marked their own boundaries and have refused to venture beyond them. 'Hit or miss' has been the rule, and it is my contention that the artistic and psychological principles of entertainment are as significant in radio as they are on the stage or screen.

"In designing these programs I have followed the principle that good radio must necessarily interest a vast number of people. The programs, therefore, must be built along simple and comprehensive lines; they must have informative value, but basically they must be good entertainment. Such programs would necessarily fulfill the sponsor's demand for effective advertising, by very virtue of their intimate appeal, their easy entrance into the home."

Mr. Alexandroff's recent interest in developing programs for artists is the result of a confirmed belief that where an individual may find the doors almost entirely closed to him as an individual, with a complete program he has far easier access to the sponsor.

R. D.

Philadelphia Orchestra in Marriage of Figaro

(*Continued from page 5*)

these necessary connecting links in the continuity of the story.

AMERICANS IN CAST

The cast was largely composed of young American singers, several of them appearing here for the first time. Josephine Antoine as Susanna achieved success, as her voice is fresh and clear, of wide range, and fine quality. Her enunciation is unusually clear, and her stage presence charming, while her dramatic work was superb. Dennis Noble as Figaro was another newcomer to Philadelphia opera and also proved to have an excellent voice. He gave masterly interpretation of the mischievous happy-go-lucky rôle of Figaro and sang with fine enunciation. Margaret Codd, who has been heard several times before here, in opera, was a fine Cherubino, vocally, dramatically and in appearance. Her singing of the aria Voi che sapete was one of the high spots. Julius Huehn as the Count Almaviva was also superlatively good. Mr. Huehn has created a fine impression here previously, and this appearance greatly added to it. His voice is excellent, and his diction equal to the others already mentioned. Maria Kurenko, as the Countess, was charming personally and vocally and with aristocratic poise offered an effective characterization.

All of the other members of the cast were also fine in their respective parts as follows: Oscar Lassner (Doctor Bartolo), Lyuba Senderowna (Marcellina), Charles Haywood (Don Basilio), Albert Mahler (Don Curzio), Eugene Loewenthal (Antonio), and Adelina Pizzelli (Barbarina). The ensemble numbers were uniformly good, the chorus sang and acted well, and the dance of the third act was delightful.

ORMANDY LEADS MAHLER WORK

For the Philadelphia Orchestra concerts of March 8 and 9, the program consisted of the massive Mahler symphony No. 2 in C minor for orchestra, chorus, solo soprano and contralto. Eugene Ormandy was the guest conductor, who ably led the work entirely without score. Assisting the orchestra was the Strawbridge and Clothier Chorus (Herbert J. Tily, conductor), Agnes Davis, soprano, and Kathryn Meisle, contralto.

The symphony is in five movements. The first three are purely orchestral, ranging from the funereal first, through the melodious and beautiful second, and the scherzo-like third. The fourth follows the third without pause, opening with a glorious chorale in the brasses, followed by the beautiful contralto solo, so expressively and richly sung by Miss Meisle. The fifth movement uses full orchestra, soloists and chorus. Miss Davis had one short solo part which she sang with fine tone and clarity, while the duet for the two soloists was excellently offered. The closing song of triumph for the chorus was superbly done. Great applause recalled Mr. Ormandy, and the soloists many times at the close of a magnificent performance.

PEARL AND GEORGE BOYLE IN TWO-PIANO LIST

An excellent two-piano recital was given on March 8 in the Auditorium of the Ethical Culture Society by Pearl and George Boyle. The program opened with the Mozart sonata in D major, beautifully executed and interpreted by the two artists. Their musical ensemble is wellnigh perfect, and their technic finely matched. Brahms' Variations on a Theme by Haydn followed and received an equally splendid performance with the delicate classicism well brought out. The next number was of especial interest, as it was a suite composed by Mr. Boyle consisting of five parts: Carnival, nocturne, march, waltz and toccata. It received its first performance in Philadelphia at this time. It is a delightful suite and a welcome addition to the meagre two-piano literature. Percy Grainger's Spoon River proved entertaining, and the Debussy En blanc et noir No. 3 was beautifully done. The closing number was Ernest Hutcheson's fantasy on the Rakoczy March. Mr. Boyle's Irish Dance was given as an encore.

JEANNE BEHREND IN RECITAL

Jeanne Behrend, gifted young pianist, was heard in an unusual recital in the ballroom of the Bellevue-Stratford on March 14, assisted by a chamber orchestra under the direction of Willem VanDen Burg, first cellist of the Philadelphia Orchestra.

Miss Behrend began her program with a fine transcription (by Alexander Kelberine) of the Vivaldi Concerto Grosso in D minor. The majestic first movement, difficult fugal second, magnificent *largo* and bright final movement were gloriously done in the strict classical style. Mozart's Allegretto and Variations in A major further brought out the marvelous clearness and delicacy which this young artist can so effectively employ. The next number received its initial performance in this country, and strangely enough was a concerto in G major by Haydn, which was discovered in 1931. For this Miss Behrend had the assistance of the chamber orchestra, which gave excellent accompaniment under the clever direction of Mr. Van Den Burg. The cadenzas in the first and second movements were by Miss Behrend. The work is charming and was, of course, finely performed.

Five Intermezzi from op. 116 and 118 of Brahms were artistically played and well chosen. A suite of seven pieces entitled A Child's Day, composed by the soloist in the summer of 1934, were particularly delightful. They were highly descriptive, modern in feeling but never disagreeably so. They were listed as follows: A Birdie with a Yellow Bill, after Robert Louis Stevenson; Mother Is Sad; Because I'm Bad; Let's Go Out and Play; Please Tell Us a Story; Father Comes Home (tunes whistled by M. B.); Bird at Evening. These also received their first performance. The final group consisted of Marche Funèbre, op. 31 by Medtner and Capriccetti, op. 36, Nos. 5 and 6 of Toch (both of which were played for the first time in Philadelphia), Triana by Albeniz and two Debussy works, Pas sur la neige and Feux d'Artifice. All had the proper musical approach and abundant technic. A Hebrew Melody by Ravel was the encore. The audience was large and particularly appreciative.

Frances Sebel Orchestral Soloist

Frances Sebel, soprano, was assisting artist at the fifth monthly concert of the Y.M.H.A. Symphony Orchestra (A. W. Binder, conductor), held on March 18 in the Theresa L. Kaufmann Auditorium, New York.

American Music Festival in Centre Theatre, New York

Alfred P. Sloan, Jr., president of General Motors Corporation, has announced that on April 7 and 14 in the course of its regular Sunday symphony series, General Motors will present an American Music Festival of two concerts, featuring the compositions of American composers. The concerts will be broadcast as heretofore from the Centre Theatre of Radio City over the facilities of NBC.

Music of sixteen distinguished American composers will be heard in performances by musicians who have closely identified themselves with the musical developments of this country. Native composers whose works will be represented include George Antheil, Harold Arlen, Harry Burleigh, Charles Wakefield Cadman, John Alden Carpenter, George W. Chadwick, Stephen Foster, George Gershwin, Henry F. Gilbert, David Guion, Henry Hadley, Edward MacDowell, Ethelbert Nevin, Charles S. Skilton, Dana Suesse and Deems Taylor.

The American Music Festival will mark the world premières of two compositions by contemporary American composers, George Antheil and Harold Arlen.

American musicians participating in the two concerts are George Gershwin, Deems Taylor, Eugene Ormandy, Henry Hadley, Frank Black, Sophie Braslau, contralto, and Nelson Eddy, baritone.

Bust of Franz Kneisel for Institute of Musical Art

A bust of the late Franz Kneisel has recently been modeled in clay by Henry H. Kitson of Tyringham, Mass. A committee consisting of Frank Damrosch, Rubin Goldmark, Walter W. Naumburg and Edwin T. Rice have prepared a plan for purchasing the bust from the sculptor, having it cast in bronze and presented to the Institute of Musical Art, New York, where Mr. Kneisel taught for twenty-one seasons. To enable this plan to be carried into effect, the committee is inviting subscriptions for any amounts. Checks should be sent to Edwin T. Rice, 63 Wall Street, New York, the treasurer of the committee.

Ralph Leopold in Recital at New York University

Ralph Leopold, pianist, gave a recital on February 26 at the University Heights branch of New York University. The program comprised music from Wagner's Siegfried with explanatory remarks. Mr. Leopold played all the important motives and his transcriptions for piano of excerpts—from Act I: Siegfried and Mime, The Wanderer, Forging of the Sword, Finale; Act II: Sounds of the Forest; Act. III: Introduction, Siegfried Passing Through the Fire, Brünnhilde's Awakening, Finale.

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New York March 23, 1935 No. 2853

Now is the appropriate time of year for restorations of Mendelssohn's Spring Song and Sinding's Frühlingsrauschen. Also Stravinsky's Sacre du Printemps—for those with strong aural resistance.

Bach (1685-1935)

Today (March 23) marks the 250th anniversary of Johann Sebastian Bach's baptism in the church font at Eisenach. The passing of two and a half centuries finds the master exerting an influence upon audiences as at no time previously. The modern trend back to the pre-classic period has resulted in something of a desperate clinging to the vast and substantial musical achievement of this great figure. While the foundations of music have rocked and swayed under the feet of those who have rejected the conventions of the Romantic age and have boldly sought new horizons, the return to the firm ground of his mighty contrapuntal art has provided a sort of safe haven in the troubled tonal seas. Bach, the daring and unconventional harmonist, the master of structure, has stood like a rock through the intervening cycles of change. He is today still the most modern of the modernists and at the same time the most unimpeachable of the classics.

It is not difficult to perceive the reason for this attitude today. Bach furnishes a brilliant example of a greatly original composer who worked with eminent success in a style almost wholly different from that in vogue at the close of the nineteenth century. Therefore, when the possibilities of the homophonic style seemed exhausted and the harmonic complexities destined to lead only into blind alleys, while the emotional element in music was exploited to the point of debauch, it was natural that musicians should seek for a breath of cold, clean air. This they found in the remorselessly logical and grandly conceived edifices of the Bachian art.

Space is lacking to treat at length the various heresies that have crept into modern Bach interpretation. But one of the foibles of generations is that they re-value the culture of the past in terms of their own particular needs and aspirations. Just as all philosophies and even religions have been described by cynics as attempts at rationalizing the needs and activities of men in particular periods, so their art theories take their color from the likes and aversions of the moment. When sentiment becomes too painful, there is a reversion to common sense, and a classical age results—to be spurned by the next generation for a new departure into the romantic.

We are in the midst of a neo-classic revulsion that will assuredly pass with time. While it lasts there is inevitably an emphasis upon the material aspects of Bach's art. Listening to the expositions of some present-day admirers of his music, one would assume that it had been created only as a sort of sublime geometrical demonstration. Many modern enthusiasts, imbued with the æsthetic doctrine that art consists only in the relations, outlines and dimensions of a work, divorce these from its meanings. They find a fascination in the convolutions of a fugue that is not unlike the childish delight in the revolutions of a machine. All these things are there, to be sure, but they are only part of the composer's contribution. If that were all, his music would today be as dead as that of other worthies of the eighteenth century who also had a highly developed technic. His works live because the master breathed his own personality into everything he wrote.

The real spirit of Bach is that of a great human being, a poet and dramatist of potent order, whose conceptions of the universe were perhaps naïve and pietistic, but who represented in tone the feelings and conceptions of his period with such vividness that they have become enduring monuments to the aspiration of man. Instead of being a "mathematical" composer, he was one of the most ingenuous (and also ingenious) writers of program music that ever set pen to score. Always at his typical best when inspired by a text with which he had sympathy, he was forever painting a picture by the contour of his musical themes, their contrapuntal antagonisms, the emotional coloring of his harmonies, and their dynamic shadings (though these are often in doubt today). Anyone who doubts that Bach was a naïve and yet supremely gifted painter of actual objects, and only a formalist as a means to the end of expression, should read Charles Sanford Terry's erudite analyses of the cantatas. This is one field of musicology in which the meanings of the music are unmistakably present and where interpretation cannot be labelled as problematical or fantastic.

Bach's great and distinguishing quality is undoubtedly that of compassion, which yearns through the minor harmonies of so many passages in his Mass, Passions, and chorales. An earthy humanity, drawn from the folk, and a sublime imagination nourished by the wonderful dramatic pictures of the Scriptures, inform the vast and Dantesque tonal canvases which make up his greater choral works.

Dissenters will doubtless point to such gigantic creations as the Art of Fugue, the Goldberg Variations and the Well-Tempered Clavichord as exceptions to the rule, as absolute music if there is any. But performance is the best proof of the fact that Bach's feelings and thoughts were not elsewhere, or indeed only upon the exactions and perfections of his technic, when he wrote these masterpieces. We do not know, or care to know, what was in his mind at the time of creation, but inherent in all his prodigious wealth of output there is the imprint of a personal style. This can not be successfully catalogued as consisting only of certain phrasal formulae, harmonies and the like, for in the last analysis these are the means and not the end of expression. Style, as has so often been said, is the man. It is here that the secret of his art must be sought, and not in its materials.

In the case of Bach, closer acquaintance with this personality has repaid and will continue to yield more treasurable results to succeeding generations. The composer's anniversary provides an excellent opportunity for becoming even better acquainted with this unparalleled genius. It is to be hoped that those in charge of our programs of artistic and educational activity will utilize to the full the unique chance that is offered in this Bach Year.

Taxes to Support Symphony Orchestras?

Offering a few suggestions as to possible means by which to support orchestral music in San Francisco, Ernst Bacon writes in the Argonaut of that city:

"What can not be done is to reduce the salaries of players who can now not be said to be earning a living. On the other hand, one can not expect men and women to make more donations than they already have. This forever-patching-up old debts with no outlook for betterment is an ungrateful way to spend money even when one has it. The players need more money; the board hasn't got it. Yet neither has the right to blame the other. Both have the right, however, to ask for outside help, the city, the state or the radio public.

"And why not the radio public? Ten cents a month levied on each radio owner within California would yield perhaps $300,000 or $400,000 a year. This would insure a full-sized, first-class symphony orchestra for concerts and broadcasts throughout the year. Automatically the paying public would increase its interest in these programs. Automatically, too, the broadcasts and concerts would improve. And there would be money to spare for chamber music, choral music, soloists and the like.

"Then there's the State of California, which can afford to spend fifty millions a year on roads (it's all very well to say they're paying for themselves with the gas tax—a tax is a tax). Now it doesn't take an expert to know that three-fourths of this expenditure is sheer waste, stimulated of course by cement and paving industries, indirectly by Detroit. It is worse than waste, for it scatters the population over an immense area, creating something that is neither city nor country, tempting the over-taxed farmers to subdivide, to neglect their land, deflating city land values. . . . I say a little of the money dedicated to this nightmare could be spent on a symphony orchestra, or two symphony orchestras (why not that of Los Angeles?). . . .

"How many are served by a Golden Gate Bridge? A handful of real estate operators across the bay, a few suburbanites for whom the saving of a quarter of an hour daily is an 'investment,' and then, quite incidentally, a few promoters, builders, and makers of steel and concrete. Yet the U. S. Government sees fit to contribute toward it the money of a hundred million people who will benefit by this bridge only through the Sunday supplement.

"But who *isn't* served by the New York Philharmonic with its weekly broadcasts? And what is its yearly expense? Not one per cent of what such a bridge costs. . . ."

A commentator not in touch with the peculiar political and economic conditions in the Far West can offer no appraisal of these proposals, which have the ring of sincerity about them. To be sure, roads and bridges are important in the scheme of things. But so is music, if its effects on the mental and other culture of a city is considered, not to mention the "advertising" factor which has appealed to some of the harder-headed local magnates in certain localities.

The suggestion that the radio public be taxed is, of course, taking a page out of the book of Great Britain, which has been supporting a most elaborate Government-sponsored broadcasting program from such a source. We think there is a great deal of possibility in such a plan, if only because those who would have to pay ten cents a month might be tempted to listen in order to get their money's worth. This might become a habit, and the symphonic public might be vastly enlarged. This is a result greatly to be desired.

Teachers' Certification Urged

The matter of licensing private music teachers has come up again with the introduction of a bill for this purpose in the Utah State Legislature and also with the proposals of a committee appointed by the Associated Music Teachers' League, Inc., an organization with headquarters in Steinway Hall, New York. This is not a new movement by any means; certification of private teachers has been advocated repeatedly in the past but has always encountered difficulties in practical realization of the plan, and of course no little opposition from those who resent the placing of power to grant certificates in any private examining board. Yet the efforts of national groups of supervisors and school heads, collaborating with the boards of education in the various cities, have established a certain standard of educational requisites in the public school field, though standardization has by no means been achieved. Coming years will no doubt see a greater degree of agreement in this matter.

The Associated Music Teachers' League has drawn up a list of recommended educational requirements, divided into required and elective subjects, and has established the somewhat arbitrary number of 100 credits as a prerequisite for voluntary certification. Additional rulings are that the candidate must be at least twenty-one years old and that teachers must have had at least three years of practical experience before applying. It is hoped that such a plan would enable the conscientious teacher to uphold the highest artistic and educational standards; induce the Regents (the examining board of education in New York State) to increase the number of credits allowed for music study with a private teacher; cause the methods of awarding these credits to be simplified and made available for all school children; and, of course, also secure that credit should be granted for satisfactory work done with a "certified" teacher.

There are many excellent points in this program, as the general result would be to extend and not circumscribe the opportunities of conscientious and well trained teachers. The results of the campaign will therefore be awaited with interest. It is to be hoped that the difficulties in the program will be ironed out, if any such exist, and the coöperation of the state educational authorities be secured to give private music study the prestige it rightfully deserves in the studies of the secondary school child.

VARIATIONS

By Leonard Liebling

Tullio Serafin let loose a peculiar outburst in Rome the other day, which was gleefully cabled to the New York newspapers.

As quoted, the former conductor of the Metropolitan said of that institution:

"It is dying because it has not encouraged American opera or American artists. No amount of money can save it now. What is needed is a thoroughly new system. The problem is not financial, nor is it the demands of stage hands or musicians' unions. The problem is purely and simply artistic.

"Give American audiences artistic performances, give the opera a modern setting and costuming, and the public will crowd the house. The Metropolitan has not kept pace with the artistic progress of the modern stage. The way opera is mounted at the Metropolitan is ridiculous.

"Furthermore, subscribers should not be permitted to dictate what operas are to be given. But the great fault with the Metropolitan is the little encouragement it is giving to its latent talent."

The good Tullio Serafin seems to have made his discoveries rather suddenly, for until the end of the 1933-34 season he spent a number of years at our opera house, taking good pay and obviously helping in the system which he deems responsible for the present "dying" condition of the Metropolitan.

Until June of last summer he was willing to remain here, but when a small cut in salary was suggested, he countered with a demand for more money and a guarantee against further depreciation of the dollar. That would have caused the Metropolitan to buy a bale of *lire* and keep them in its safe in order to hand the conductor his weekly stipend. Of course the opera executives refused, whereupon Serafin resigned.

"Give American audiences artistic performances," says the departed leader. What, then, were the performances conducted by Serafin?

One wonders just where the "latent talent" at the Metropolitan is keeping itself, and why Serafin did not bring it to the attention of his employers. It is to be presumed that if they could summon the "latent" Kirsten Flagstad all the way from Oslo (Norway) they would have been only too glad to unearth some of the material hidden under their very noses.

The charge that American operas and artists have not been encouraged is obviously ridiculous, as the records show conclusively. From the distant days of Eames, Nordica, Walker, Adams, Sanderson, Homer, Telva, Jacoby, Farrar, Gordon, Martin, Gluck, American operatic singers of exceptional worth have always had a chance to show their talents at the Metropolitan. Also we have had Garrison, Scott, Whitehill, Witherspoon, Lewis, Grace Moore, Talley—the rest of the names escape me now, as I have no old lists at hand.

At this moment, the Metropolitan personnel of Americans includes the Ponselle sisters, Bampton, Doe, Jepson, Tibbett, Crooks, Jagel, Althouse, Bonelli, Anderson, D'Angelo, Vettori, Picco, Swarthout, Clark, Johnson (Canadian) Wells, Flexer, Morgana, Van Gordon, Jacobo, Besuner, Wolfe, Wakefield, Mario, Leonard, Gleason, Thomas, Divine, Corona, Meisle, Halstead, Hackett, and probably some more whom I have overlooked.

As for American operas heard at the Metropolitan, they date from Mona to In the Pasha's Garden. I believe that Serafin led at least four of them, The King's Henchman, Peter Ibbetson, Emperor Jones, and Merry Mount. (Also, the same conductor helped to bring us some lovely Italian flops, among them, Fra Gherardo and La Campana Sommersa.)

Our friend Tullio Serafin brings to mind another Tullius of Rome—last name Cicero—who, too, published Philippics. When forced to make a certain recantation, after attacking Caesar's consulship, Cicero said, "I know that I have been an ass." Perhaps T. Serafin should make complete his imitation of the famous Roman.

* * *

The retirement of Giulio Gatti-Casazza from the mangement of the Metropolitan Opera House marks the completion of an era, and the Oxford University Press announces the preparation for fall publication of a history of the institution from its construction in 1883 down to the present day. The author of the work is talented Irving Kolodin of the music staff of the New York Sun. He carries the story of the Metropolitan through its progress from "A to Z"—from Abbey in 1883 to Ziegler in 1935. It will be documented extensively with pictures of the personnel and their setting, casts of memorable performances, records of the seasons, etc. A detailed consideration of the Metropolitan's salient position in the two worlds of fashion and art during the past half-century is to be an important feature of the Kolodin history.

* * *

I am looking forward, too, to Karl Geiringer's new life of Brahms (Rudolf M. Rohrer, Vienna and Leipsic) which has not yet turned up in the Musical Courier mountain of books for review.

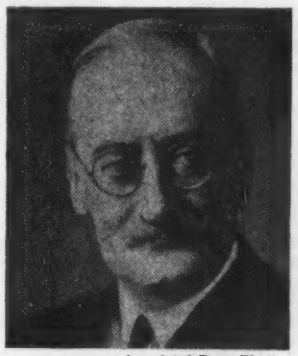
Dr. Geiringer is custodian of the library, archives, and museum of the Gesellschaft der Musikfreunde in Vienna, and you will remember the marvelous collections of unusual photographs which he supplied for the series of pictorial biographies published by this paper a few years ago.

For his Brahms volume, according to report, the author has unearthed much unfamiliar material and many hitherto unpublished letters written by and to the master. The book will be published in English soon by the Houghton Mifflin Company.

I shall never forget Dr. Geiringer's kindness when he gave me the musical thrill of my life by permitting me to explore alone through the Musikfreunde museum, and handle the original manuscripts of Mozart's G minor symphony, Beethoven's Eroica, and the ear trumpets of that composer.

* * *

The accompanying picture and text, from the Detroit Free Press, represents one of the most comical newspaper "boners" that has reached this desk in a long while. The piscatorial editor probably got mixed up because Witherspoon is a big fish in opera, but 3,000 lbs. will be nothing like his real weight after he has been directing the M. O. H. for a while.



Associated Press Photo

A KIND FACE. About the only good thing you can say about this fifteen-foot Tiger Shark is that he has a kind face. Fishermen near Honolulu snagged him and brought him to shore. The shark weighs 3,000 pounds.

* * *

Arnold Gingrich's new novel, Cast Down the Laurel (published by Alfred A. Knopf) is the latest addition to stories that deal with music and musicians.

I had grown somewhat wary of recent authors who ventured into the mazes of the tonal subject, but here is one (the first since George Moore and Romain Rolland) with inside knowledge, authentic expression, and the modern craftsmanship that makes characters act and talk like human beings.

Most novels about persons who perform or compose music, waver between highfalutinism and downright drivel. Or else attempt to smear a thin cloak of fiction over some memorabilia concerning well known figures in the tonal life. Not to mention the kind of story that is filled with technical stuff exciting only to professional musicians.

Gingrich's hero, Karel Telec, is a pianist of genius obsessed with a desire for absolute perfection as a keyboard interpreter. The desire grows into a mania which causes him to give up his successful career on the concert platform, and ultimately wrecks him completely. He falls in love with his best pupil, but infects her with his own inferiority dementia, so that after his sudden death, she too is inhibited from going on with her public appearances,

Telec has a wife who helps him run the small town music school where he finally finds a dissatisfied existence. She does not share his abstract ideals and when his conjugal attentions become negligible, she realizes physical consolation elsewhere.

Just here I find myself estopped from further detailing of the plot unless I risk getting myself and the reader into a jam of confusion. The reason is that Cast Down the Laurel constitutes a story within a story, like Leoncavallo's Pagliacci and De Falla's The Puppet Show.

Gingrich's device, Part I, is to start with a series of *dossiers* in which he sketchily outlines his characters and their surroundings He pretends to hand over his data to his novelist friend, who makes the stuff into a story, Part II. Then in Part III, Gingrich abuses the work of his collaborator and points out its flaws, even to the change in the name of the hero, Karel Telec, to Karl Taussig.

Part II brings out an entirely different narrative from that suggested in the *dossiers* of Part I. That is why you will have to read it yourself.

If you know eminent musicians, you will be interested in Telec's hatred of mediocre ones. If you are acquainted with the latter wretches, you will agree that Gingrich's informed pen brings them graphically onto the page. Again, should you be unfamiliar with both categories, you could revel in the author's staccato prose, breezy cynicism and profanity, and snappy descriptions of episodes in sex.

There are mentions of most of the virtuosi from Liszt to Heifetz. All sorts of lesser types parade their talents or the lack of them. For instance, Syb Westraaten, of whom Telec says: "Vell, he's half a cellist— he's got a cello . . . a cello with a back by Bergonzi and a belly by Gorgonzola."

Music critics and women's musical clubs come in for gingery raps. Gingrich knows his fiddle and piano stuff and lingo—even though he trips up temporarily when he says that Telec made $100,000 in one year (1912) with piano recitals. No keyboard gent living permanently in America ever had such concert receipts in a twelvemonth.

Cast Down the Laurel is a book to interest with its live viewpoints and to irritate with its method of construction. I liked it in the mass. I have known several Telecs who secretly strove for unattainable perfection but that did not prevent them publicly from continuing to gather in the shekels.

* * *

Ossip Gabrilowitsch told Norman Hapgood (in a recent radio interview) that Berlioz was "the greatest music critic who ever lived."

Well, Berlioz' own opinion of his music reviewing, may be found in his autobiography: "To write nothing about nothing. To deal out lukewarm praise and insufferable insipidities! To speak of a great master one day, and the next of a *crétin* with the same seriousness, in the same language! To devote one's time, one's intelligence, one's courage, one's patience to this task, with the certitude of not being of the slightest service to art. . . . Oh! It is the height of humiliation!"

Berlioz had deep knowledge of the classics and full understanding also of the established modern music of his period, but when it came to estimating anything as radically new to him as Tristan and Isolde, he fell lamentably short of prophetic acumen.

One has only to recall what he wrote in the Journal des Débats, February 9, 1860, about the Tristan Prelude after he heard a Wagner concert in Paris, conducted by the composer: "It is a slow piece commencing *pianissimo*, gradually increasing to a *fortissimo*, and returning to the intial nuance, without any other theme than a sort of chromatic groan, but crowded with dissonant chords of which the long *appogiaturas* replacing the real note of the harmony, augment the cruelty."

Berlioz could not plead previous unfamiliarity with "new" music, for Wagner had presented him with the full score of Tristan before the concert in question.

Years earlier, Berlioz praised Rienzi and The Flying Dutchman rather doubtfully by saying that "whatever opinion one may have of those works, credit should be given to Wagner for having written them!" In both operas there appeared to Berlioz to be "too much use of the tremolo, with no idea as a background!"

Finally, quoting again from the autobiography, we find Berlioz saying of his work on the Journal des Débats: "What wretched circumspection am I not forced to use! What circumlocution to evade the expression of the truth! What concessions to social relations and even to public opinion! What suppressed rage, what gulps of shame!"

The most celebrated critics, Berlioz, Schumann, Weber, Chorley, Hanslick, Wagner, Debussy, all made egregious mistakes in their appraisals. Was there ever and will there ever be, a "greatest" music critic?

* * *

Deutschland Über Alles is being rescored and *neueinstudiert* for the European concert.

* * *

Happy Birthday to you, Father Bach.

Nelson Eddy, the operatic, concert and motion picture baritone, was tendered a party at the Hotel Elysée by his mentors, Metro-Goldwyn-Mayer, last week. The gang who drank the cocktails and ate the sandwiches was made up of a lot of people whose antics are very familiar to me. I can always tell in advance what story Cal Franklin has on Kathryn Meisle; what aside Flora will whisper to Marion Bauer; what joke Freddie Jagel will play on Nino Martini; that Nina Morgana and Bruno Zirato will arrive together; that if Larry Evans isn't towed by Jack Evans, certainly F. C. Coppicus will be with him; that Mrs. Cooper and Miss Shea will attend any party given for a Columbia artist; that Dorle Jarmel will be omnipresent; that Grena Bennett will eat too many sandwiches; that Bert Riker will be talking behind his hand to some singer (this time it was Rose Bampton); that if the party is at all theatrical I'll see Blanche Yurka, and if social, Jack O'Brien; that Giovanni Zenatello will look lost if Maria Gay isn't with him, and Mrs. Ward French will seem just as desolate without Ward; that Teddy Gannon will be excited in several places at once; that Bill and Mary Spier will talk about their progeny; and that Hollister Noble will have a smart young woman by his side.

By that time—as I did at Nelson's party—I shall have drunk too many small glasses of dubious liquid, tried several wrong coats on at the check room and sought other fields of conquest than those provided by Elysian meadows inhabited by celebrities.

* * *

Constance Hope attended a recent New York opening of a production (name deleted by request) in which scenery especially designed by a young man dressed the stage. As the audience called the artists, conductor, composer, electrician, manager, publicity man, etc., to receive its plauditory tributes at the end of the evening, Connie heard a man behind yelling the name of the scenic designer. She turned around to see who the chap was and discovered the scenic designer himself loudly calling his own name and clapping vigorously.

* * *

My pet correspondent in England is Ivor Newton. I can always depend upon him to write me letters which show that the British have a sense of humor, irrespective of aspersions cast by American gagsters.

Here are two of Ivor's recent gleanings; others I have had to omit, much to my distress, in order to spare the blood pressures of some of my readers.

"There was a performance recently in Germany of Alban Berg's suite for orchestra entitled Lulu and composed of excerpts from his new opera, as yet unproduced. Immediately after the orchestra stopped playing and before the audience could make up its mind to applaud or not, a voice rang out across the auditorium, 'Heil, Mozart'!"

Ivor spent Christmas in the country and while there overheard two villagers commenting on their parish music.

"Why did you give up singing in our church?"

"Well, I was absent from the choir one Sunday, and three people wrote to the rector saying how pleased they were the organ had been repaired."

* * *

Since spring is here, I feel my poetical urge rampant, but the only elegy I seem to want to pen has to do with the new Met. triumvirate. Like Gaul it cannot be divided into three parts, and consequently every time I set my muse to musing it mews protestations.

Therefore as an incentive to young geniuses and to afford them practice in winning contests for automobiles, soap, fish, meat and frying pans, I attach my unfinished rhymed masterpiece. May spring fancies get you, too, and your hair grow long with rapture.

Poor Johnson and Ziegler and Witherspoon,
——hither and thither soon.
——blither loon,
——dither croon.
——zither boon,
Poor Johnson and Ziegler and Witherspoon.

* * *

Antoinette Spitzer and Sally Hellinger, those indefatigable P.A's., emptied several bottles of sherry at Julian Freedman's Carnegie Hall studio in honor of Harald Kreutzberg, the dancer, last week. Most of the drinkers present were newspaper people and included Miss Lansdown (U.P.), Dorothy Thomas (N. Y. Eve. P.), Dr. Reiss (Staats-Zeitung), Ruth Byrne (Mus. Digest), Johnnie Majeski (Mus. Am.), Horace Johnson (Mus. Cour.), Mr. Gilfond (Dance Obs.), Russell Rhodes (N. Y. Morn. Tel.), Mr. Jofe (Mus. Art Mgt.), Frances Hawkins, Herbert Brodsky (P.A.), Friedrich Wilckens and Mrs. Brandt. When I left they were opening another bottle of sherry.

* * *

Here's an item I snitched from the Chicago Daily Tribune: "A child of about ten listened attentively to each number played at the last Young People's Symphony concert. After each piece was over she wrote a word or two in the margin of her program, commenting on the piece played. A neighbor caught a glimpse of what she was writing. After one piece the child wrote, 'Pretty good'; after another, 'Bum.' After the last piece, however, she relaxed and wrote, 'swell.'"

* * *

An American singer of enviable reputation, recently returning here from Paris, was called up on the telephone by a friend the morning she sailed. This friend asked her if she would be kind enough to bring a bottle of perfume to a lady in New York, and the singer said she would be happy to take it. Arriving in Manhattan the artist declared the perfume with her other items and paying the slight duty on it cleared her luggage and went to her hotel.

She had been there only an hour or so when her Parisian friend's acquaintance called and asked for the perfume.

"I'm so sorry but I can't remember which bottle was sent you," the singer apologized, "for I put all my perfume bottles together. Can you remember what the brand is?"

"Oh, yes, it's this one," said the visitor, selecting a flask from several exhibited. "My friend is always careful to use only these flagons, for no one would suspect the liquid to be anything but scent."

"But isn't it perfume?" asked the singer.

"Of course not. I thought you knew what it was. It's a medicine for my nerves. And it's so expensive and difficult to get in America, I always have it sent over from Europe. And my friend is so careful about picking the right person to bring it."

If the "medicine" had ever been spotted by the customs officer, I feel sure that the artist would have gained a reputation that might not be envied. She was lucky.

"Oh, Moon of My Delight."

From Our Readers

Truth Triumphant

New York, March 5, 1935.

To the Musical Courier:

In view of the outspoken articles which you have been publishing recently, you would be justified in changing the name of your paper to Musical Courage.

Very truly yours,
CHARLES RAPHAEL.

The Critical Question

Juilliard Graduate School, New York, N. Y.

To the Musical Courier:

Your remarks about critics should be welcomed by all intelligent people, for they come at a time when there is an abundance of writing being done by nincompoops who are a menace to the profession of journalism and who tend more and more to lower its standard.

Just as there are a number of prominent musicians who have expressed severe condemnation of "two local assistant music critics" and have called them everything from incompetents to asses, so are there many musicians (including Aaron Copland, who gave vent to his feelings not long ago) who now protest the way an individual named David Ewen has insulted Stravinsky, who is now a visitor to these shores, by writing about him in the last issue of the American Spectator. We do not quarrel with a man who takes it upon himself to review the career of an artist, but Mr. Ewen's article (the same as J. D. B.'s) "is filled with insolent statements that jar the judicious." We protest against the vile, vicious, vulgar and stupid operation he has performed on Stravinsky.

Consider the abundance of these uncouth, insulting remarks. . . . "finds himself in his artistic senility, producing music which is without spine, character or vitality. What has converted an unmistakable genius into a mediocrity? The Symphonie de Psaumes for all its pretensions, rings false; it lacks honesty; it is all too obviously the product of a mind that is toying with theories and not that of a heart that feels musical messages intimately and sensitively; so clumsy in its construction that it plainly stemmed from a composer who has lost all perspective and ability at self-criticism. For the last twenty years Stravinsky has been strongly hinting in his musical accomplishments that his genius had warped mysteriously. Now there can no longer exist any doubt."

What we claim is that Mr. Ewen does not have sufficient experience, knowledge and training properly to examine those works of Stravinsky which he has passed judgment upon. Mr. Ewen in his every paragraph, in addition to accusing Stravinsky of being dishonest, clumsy and insensitive, seems to say that the composer is now incapable of writing a note of music and is ready for the junk heap.

Last year this same Mr. Ewen performed a similar operation upon Richard Strauss; he told us what every child knew, namely, that Strauss had declined and now could not write masterworks like Don Juan. Whenever a writer sets out to do an article on the decline of Strauss, I know at once that he is frantic for material. Of course it is different when a serious-minded scholar tackles such a subject, but for young boys who have recently completed a counterpoint course to rave on like Mr. Ewen does, that is so much junk to the sane person.

In conclusion, Mr. Ewen asks himself a serious question: "What has brought about the sudden death of Stravinsky's one-time soaring inspiration? What poisoned his genius at a time when it seemed he was destined to become one of the immortals of musical history?"

At this point we held our breath and put on our double-glasses; at last the riddle of the ages was about to be solved; we were to read the illuminating results set forth by a man who had studied his subject at close range for years and was now ready to tell who poisoned what: "A little ashamed of his Russian uncouthness, Stravinsky tried to adopt the suave elegance of a boulevardier. And not only in his manners, but in his music, too. Moreover in Paris Stravinsky began to visit salons and became captivated by the tinkling theories to which young composers were giving voice. To Stravinsky these clichés had a pleasant sound, and he succumbed to them."

There we have it, the whole of the stupid hash, material which at best is based on hearsay alone and cannot be sound judgment. Mr. Copland showed us exactly what we must do with these incompetent men who somehow have their efforts printed; he literally gave Mr. Ewen a sound thrashing.

This, together with your excellent piece, paves the way, and I know some good will come of it.

SAMUEL EUGENE WEINTRAUB.

OBITUARY

William Perceval-Monger

William Perceval-Monger, former music critic for the New York Morning Telegraph, and who had also written for the Sun and the National Broadcasting Company, died at his home in New York on March 12 at the age of fifty. Mr. Monger was born in London and had served in a Canadian regiment during the world war. He was unmarried. Other connections besides the ones mentioned had included a position as instructor in Italian at Columbia University and publicity representaive for the New York Symphony before it merged with the Philharmonic Orchestra.

Edgar George Sweet

OBERLIN, O.—Edgar George Sweet, for thirty-eight years a teacher of voice in the Oberlin Conservatory of Music, died at his home here on March 14 at the age of eighty-one years. He was born in Avon, O., and was graduated from Oberlin in 1883, when he became a member of the faculty. He also studied in Germany. Mr. Sweet was active as a tenor in earlier years. He is survived by his widow, Leona H. Sweet, a teacher of piano at the Conservatory, and by two daughters. D.

Joseph Sohn

Joseph Sohn, pianist, music teacher and former critic of the New York American, died in a hospital on March 16, at the age of seventy-two years. A native of New York, he was educated at City College, New York, and at the Neue Akademie der Tonkunst in Berlin, where he studied piano with Kullak and Scharwenka. He taught from 1904-18 at City College, and subsequently was professor of piano at the Metropolitan College of Music, New York. He wrote criticisms for the American and the Forum, and was the author of several books on music, a frequent contributor to magazines and also had devoted his latter years to private teaching. He is survived by his sisters, Mrs. Arthur K. Kimball of Chicago and Mrs. Adam Wiener of New York.

Irving R. Prentiss

PHILADELPHIA.—Irving R. Prentiss, designer of the balanced golf club and brother of Mrs. Adella Prentiss Hughes, an official of the Cleveland Orchestra, died on March 13. Besides his sister, Mr. Prentiss is survived by his wife and daughter. R.

William H. Bowes

WHITE PLAINS, N. Y.—William H. Bowes, organist, died on March 13 at his home here. A native of England, Mr. Bowes was seventy-five years old. He had been organist for many years of churches in Westchester County and New York City. His widow survives. P.

Bach the Immortal

(*Continued from page 6*)

of lesser merit. (Some are lost, and little is known concerning them.) Nor must mention be omitted of the Musical Offering (1748) and the Art of Fugue (unfinished). The immensity of these conceptions, both in their almost unfailing quality and their quantity, is staggering. Moreover we must remember that they were written for immediate use and, as Bach expresses it, *Soli Deo Gloria*. He had not thought of publication for the majority of them. The known cantatas, in amount of material, would equal approximately thirty such works as the St. Matthew Passion (which itself is almost too lengthy for church performance) and of all the works we know Bach to have written, these cantatas do not exceed two-fifths.

In all of these later compositions we find evidence of the meticulous self-criticism and intensive mental concentration of the mind which produced them. Bach had trained himself by long study to think accurately in musical terms. He had little respect for any composer who could not, and dubbed as "Clavier Knights" those who had to rely upon a keyboard for aid in composition. Yet he was withal a most considerate critic. Sincerity won his kind attention, even when the merit of a work was not such as to command his praise.

During the last years at Leipsic, Bach's chief comfort was in his pupils and his home life. The latter was indeed ideal. In a letter to Erdmann, he draws a delightful picture of domestic happiness: "My eldest son," he writes, "is a *studiosus juris*, the second is in the first class, and my third son in the second. My eldest daughter is as yet unmarried. The children by my second marriage are still young, the age of the eldest boy being only six. They are all, however, born musicians, and I can assure you that I am quite able to give a vocal or instrumental concert at any time, solely with the aid of members of my family. Not only is my wife a good soprano, but my eldest daughter does not do badly."

Bach, Fredericus, and Death

In 1747, at the earnest request of Frederick the Great, Bach visited the musical monarch at Potsdam, and was received with the greatest favor. This was the Master's last worldly triumph during his lifetime. His health failed markedly after his return to Leipsic. For once the old medicine of hard work failed to produce results. In 1749 an operation upon his eyes resulted in total blindness. A few months later he suddenly regained his sight. His great joy at this, however, resulted in a stroke of apoplexy, from which he died July 28, 1750. Of his last two compositions, the chorale When We in Sorest Trouble Are, is said to have been dictated by him within a few days of his death, and the last fugue in his Art of Fugue ends abruptly—unfinished.

". . . . like a valiant soldier with his sword
Still drawn, he ended on a broken chord."

It is indeed a sad commentary on the world's injustice to her benefactors that Johann Sebastian Bach, one of the greatest of the great, was allowed to go to an unmarked grave, unhonored and unsung. Except for a short report filed with the town council, no obituary appeared until 1754—a fact which led the authors of several early biographical sketches to give this as the date of his death. He had during his life been acclaimed as the greatest performer on the organ as "even superior to Handel." But it took the musical world in general more than three-quarters of a century to realize that he was anything more. Apart from a few of his pupils, no one in the latter part of the eighteenth century seems to have had more than an inkling of his genius. Even his sons failed to recognize his worth. Johann Christian spoke of him as "the old *perruque*." Emmanuel and Friedemann had "more filial piety, but still realized in his music little of the glory that we see there today."

Sir John Hawkins, in his monumental History of the Science and Practice of Music (1776), devotes but little over a page to the Master—much less than he gave to many men whose names are today forgotten. He dismisses Bach's achievements as a composer with a few sentences: "This person was celebrated for his skill in the composition of canon, ... Amongst a great variety of excellent compositions for the harpsichord, he published in 1726 a collection of lessons entitled 'Clavierübung,' or Practice for the Harpsichord. He composed a double fugue in three subjects, in one of which he introduced his name."

Burney, in his General History of Music (1789), remarks that "Sebastian Bach, like Michael Angelo in painting, disdained facility so much that his genius never stooped to the easy and graceful. I never have seen a fugue by this learned and powerful author upon a *motivo* that is natural and *chantant;* or even an easy and obvious passage that is not loaded with crude and difficult accompaniments." Further, "his harpsichord music is far surpassed by the more elegant and expressive compositions of C. P. Emmanuel Bach," (the most famous of the sons).

In his Present State of Music in Germany, Burney adds that the "taste and refinement" of Emmanuel's harpsichord music could "neither have been inherited nor adopted" from his father, "for that venerable musician, though unequalled in learning and contrivance, thought it so necessary to crowd into both hands all the harmony he could grasp that he must inevitably have sacrificed melody and expression."

Rise to Universal Fame

Biographical works of the period customarily devoted but a few paragraphs to Bach and the major portion of these consisted in anecdotes of his ability as organist and conductor and of his reputed meeting with Handel which, as later investigations have shown, never took place. Indeed, as Dr. Schweitzer says, "at the end of the eighteenth century it seemed, on the whole, as if Bach were forever dead."

The revival began slowly at the turn of the century with Forkel, Rochlitz and Zelter heading the movement. A great impetus was given by the production in 1829 by Mendelssohn of the St. Matthew Passion and other great works of the Master. Although few if any of those who led the revival saw Bach in quite the same light as we do now, they nevertheless recognized that in his almost forgotten works lay a vast store of musical wealth. Since then this store has been explored with ever-increasing vigor until today one ignorant of history might be excused if he saw in this great interest ample evidence that Bach had lived but yesterday.

It is impossible here to touch in any detail upon the Master's works. Volumes have been written about them. But before one can truly know Bach, he must hear his music and hear it repeated again and again. Only in that way is it possible to appreciate those qualities which led Edward Dickenson to write: "Bach's conquests are permanent. A progressive music-lover may have his Schumann period, his Mendelssohn period, and even his Chopin period, of longer or shorter duration—his Bach period, if he ever has one at all, lasts him a lifetime. And the reason lies in the grand balance in Bach of the noblest qualities in art. . . . In the interpenetration of strict and legalized form with intense life and sincere emotion, Bach stands as the most complete illustration in music of the maxim of Edmund Spenser:

"So every spirit, as it is most pure
And hath in it the more of heavenly light,
So it the fairer body doth procure
To habit in, and it more fairely light
With chearefull grace and amiable sight;
For of the soule the bodie form doth take
For soule is form and doth the body make.'"

Musicales

Sue Harvard Sings in Benefit Recital

Sue Harvard, soprano, gave a recital at the AWA Clubhouse, New York, on March 14, for the benefit of the Marble Collegiate Church Camp for Girls. Miss Harvard began with an excerpt from Mozart's The Marriage of Figaro, continued with old English, Welsh and Italian songs, and, with piano, organ and cello accompaniment, the Ombra Mai Fu from Handel's Xerxes. She then sang Parodies on Nursery Rhymes, arranged by Herbert Hughes, an intriguing sequence; a Weber aria, Schubert songs, and numbers in English by Reva Tonnele, Pearl Curran and others. The final offering was the Bach-Gounod Ave Maria, again with the triple accompaniment. Miss Harvard's voice is clear, strong and pure and her delivery, that of an artist of discriminating taste and warm temperament. There was a large and enthusiastic gathering of listeners. The soprano had the musicianly assistance of Emily Harford Avery, pianist, Richard T. Percy, organist, and Isaac Sear, cellist. R. S.

* * *

Selma Kramer Soloist with New York Civic Orchestra

A capacity audience gathered at the American Museum of Natural History, New York, on March 13, to hear a concert by the New York Civic Orchestra (Eugene Plotnikoff, conductor). Selma Kramer, pianist, was soloist in the Brahms piano concerto in B flat. In Miss Kramer's playing of this masterpiece she displayed poise, ample power and beautiful tone. The inner meaning of the musical text was set forth with assurance and artistry, and she was in accord with the orchestral background. Several recalls brought the pianist back before her enthusiastic listeners. The orchestra was heard in Mendelssohn's Scotch symphony and the Kaiser Waltz of Johann Strauss, performing with the smoothness that has evolved from their long association. The many devoted admirers of Mr. Plotnikoff greeted him with warm applause, which became more intense at the close of the Mendelssohn symphony. The program was repeated on March 17 at the College of the City of New York. G. N.

* * *

Ernesto Berúmen Introduces Young Pianist

A piano recital was given by Gerald Mirate, artist-pupil of Ernesto Berúmen, pianist and pedagogue, at the La Forge-Berúmen Studios, New York, on March 7, before a capacity audience. Young Mr. Mirate possesses an excellent technic. He opened his program with a masterful performance of the Variations and Fugue on a Theme by Handel in the version of Brahms, receiving an ovation. In a group of Chopin Mr. Mirate displayed again sterling piano qualities. Modern works by Debussy, Prokofieff, Sieveking and Leschetizky brought the program to an end, and many encores were added. M. K.

* * *

Verdi Club Holds Celebrity Luncheon

The Beethoven Club, New York, was the scene of the Verdi Club's Celebrity Luncheon (Florence Foster Jenkins, president) on March 6. Charles Haubiel, recent winner of the $500 Swift & Co. award, played his Capriccio from his prize winning work, receiving merited applause. From a list of those taking part in the informal program, a few are named, as follows: Nina Tarasova, Gladys S. Erskine, Alma Witek, Florence Ulrich, Mrs. Arthur G. Learned, Claire Spencer, Jessie Wilder, St. Clair Bayfield, John G. Underhill, Major Ivan Furth and William Sullivan. Bronco Charlie related incidents from his life on the plains as Pony Express rider, and with Buffalo Bill, Red Shirt, Sitting Bull and others. F. W. R.

Nadia Reisenberg Heard

Nadia Reisenberg, pianist, of the faculty of the New York College of Music, gave a recital in the hall of that institution on March 14. Mozart's Pastorale, which opened her program, was followed by Godowsky's arrangement of Bach's suite in D minor, Schumann's sonata in F sharp minor, and numbers by Ravel, Stravinsky and Prokofieff. These were all performed in good style, with musicianly insight, finely shaded nuances and ample technical equipment to cope with the uncompromising difficulties of the modern composers. Four extras were added to the list at the insistence of the large audience present. G. F. B.

* * *

Madrigal Society Musicale

A number of people heard the March 16 musicale given by the Madrigal Society at Great Northern Hotel, New York, President Marguerite Potter introducing seven young artists. Chiquita Casella gave dances in Moorish manner, in which her facial and bodily pantomime were excellent. The humor and grace in Village Girl were pronounced, while Bull Fight, in toreador costume, was altogether original in its rhythmic conception and execution. Pablo Miquel ably seconded her as pianist, and both won recalls. Olive Bond, soprano, was brilliant in Rossini's La Danza and Caro Nome (Verdi), Rea Reynolds playing accompaniments. Geraldine Stern performed Debussy and Baron piano pieces with facile technic, and Virginia Ruggiero did good work in Chopin's ballade in G minor. Mildred Posner showed definite talent in Saint-Saëns' concerto, offering a stunning technical performance, with her instructor, Dolores Hayward, at a second piano. Theresa Maseroni sang White's Spring Has Come very well, and Mary C. Williamson drew warm applause for four modern German Lieder, Esta Pike playing accompaniments. F. W. R.

Paul Kerby Leads General Motors Concert with Alda as Guest

The General Motors Symphony Orchestra was conducted by Paul Kerby, English musician, formerly of the Chicago Grand Opera Company, in its concert on March 17. Mme. Frances Alda, soprano, formerly of the Metropilitan Opera, was the soloist. The program, given in the Centre Theatre, New York, attracted a sizeable audience and was heard over a nationwide NBC-WJZ chain.

In keeping with the holiday, the orchestra first played an arrangement of the traditional Londonderry Air, sensitively conducted by Mr. Kerby. Mme Alda sang with the orchestra the arias Vedrai, carino from Mozart's Don Giovanni and Vissi d'arte from Tosca and later in the program returned to give two songs with piano accompaniment by Edwin McArthur, and obbligati by Mishel Piastro, violin, and Oswaldo Mazucchi, cello. These were a medieval Minnelied, arranged by Kramer, and Parlami d'amore, Mariu by Bixio, to which was added as encore A Little Bit of Heaven by Ernest Ball.

The orchestral portion of the concert included Elgar's Cockaigne Overture, a rarity on air programs, in which the baton style of Mr. Kerby was shown to be one of much *élan*, combined with an unusual finesse and authority. The lyrical substance of this delightful work was portrayed with warmth and plasticity, and the details stood out as if sharply etched. Sibelius' Valse Triste and Johann Strauss' Pizzicato Polka were other colorful and popular items, tastefully played, and the concert closed with Beethoven's Leonore Overture No. 3, the conductor's conception being marked by nobility and force of dramatic utterance. The audience was especially warm in its applause for the Elgar and Beethoven works and recalled the conductor several times. R. K.

Prince Igor Presented by Art of Musical Russia

An excellent performance of Borodin's Prince Igor, not heard in New York since its presentation during the Metropolitan season of 1917-18, was offered by The Art of Musical Russia, Inc., at Mecca Temple on March 15 for a crowded enthusiastic audience that cheered and applauded wildly. Artistic singing of the finest kind was done by Anna Leskaya (Yaroslavna), in which she was seconded by Edwina Eustis (Kontchakovna). Georges Baklanoff (Prince Igor) was vocally excellent and histrionically fine, as were Stephen Slepoushkin (Prince Galitsky) and Ivan Velikanoff (Vladimir). Others of the cast were Vasily Romakoff, Joseph Kallini, Zina Ivanova, Dimitri Criona, Michael Shvetz and Elena Shwedova.

The choruses sang magnificently. Their ensemble work was exceedingly meritorious and they made the fine chorales brilliant with tonal hues of vivid colorings. The ballet, under the direction of Alex Yakovleff, danced with vigor and abandon and at the end of the third act the solo dancers, Georges Chaffee, Olga Schwenker and Ann Wolfson, were favored with many recalls.

Alexander Smallens conducted his orchestra in an eloquent reading of this scintillant score—music that is tuneful, crowded with complicated rhythmic patterns and beautiful chorales. H. J.

David Mannes Conducts Museum Program

The third symphony concert in the March series conducted by David Mannes at the Metropolitan Museum of Art in New York drew another huge audience on March 16. The first part of the program included Weber's overture to Euryanthe and the Dvorak New World Symphony. Following the intermission came the Introduction and Cortège from Rimsky-Korsakoff's Coq d'Or, Beethoven's Theme and Variations from the string quartet in A major, three numbers by Schubert—Moment Musical, Ave Maria and Military March—and Ravel's Bolero.

There was the usual enthusiasm and appreciation on the part of the audience, and Mr. Mannes was recalled many times for his inspired readings. C. K.

Maria Kurenko at White House

Maria Kurenko, Russian soprano, sang at the White House on March 4, the second anniversary of the inauguration of President Roosevelt. On March 6, Mme. Kurenko appeared in Montreal; 7, in Quebec. Returning to the United States, she went to Philadelphia, where she sang the rôle of the Countess in Mozart's The Marriage of Figaro as presented by the Philadelphia Orchestra Association on March 15, 16 and 19.

Music Notes From Coast to Coast

CALGARY, CAN.—The third and last concert of the Celebrity Concert Series featured the lovely singing of Grete Stueckgold, soprano of the Metropolitan Opera, in an excellent program of outstanding merit. Opening with three numbers in English by Handel and Arne, and Mozart's Allelujah, the singer offered exquisite delineations of Lieder by Brahms and Wolf, together with songs by Schubert. Hageman, Warren, Scott and Strauss were the other composers chosen for this recital.

Presenting the *adagio assai* movement from Beethoven's Eroica Symphony as a dedication to the late Dr. A. I. McCalla, president of the orchestra, the Calgary Symphony Orchestra, under the baton of Grigori Garbovitsky, was heard in its second concert of the season. Mendelssohn, Glinka and Liszt were among the composers, while a symphony from the Romantic school, new to Calgary, was heard in the Schumann No. 4 in D minor. Violet Wilson, contralto, was the soloist.

The final concert of the Frederic Shipman Series occurred on March 4 in the Palliser Hotel ballroom. Mary Teitsworth, soprano, was heard in songs by Handel, Endicott, Sibella, Giordano, Strauss, Griffes, Beach, Giannini and Campbell-Tipton. Marguerite Bitter, pianist, presented works by Bach-Tausig, Paganini-Brahms, Godard, Strauss, Pick-Mangiagalli and Moszkowski.

John Goss, English baritone, was presented in recital under Olga Nickle, local manager, in the Palliser Hotel, when he sang numbers by Arne, Gamble, Boyce, Purcell, Schubert, Schumann, Delius, Peter Warlock, Ravel and Shelley. F. D. F.

COLUMBUS, O.—Important musical events featuring visiting artists and local groups have provided much variety here during the past month. Among the Columbus artists whose doings have created interest is the recent success of Dorothy Stevens Humphreys, soprano. Mrs. Humphreys, a fine musician as well as a delightful vocalist, is an active teacher and radio performer. In the latter capacity she has been singing from Station WBNS on sponsored programs for the past year. She won the Kate Smith Award in a competition calculated to bring into prominence new vocalists for the radio.

College and university groups are beginning to blossom forth. On February 10 the Ohio State University Symphony Orchestra, conducted by Eugene J. Weigel, gave an interesting program in the men's gymnasium. Works by Handel, Beethoven, Debussy and Rimsky-Korsakoff were heard with pleasure by a large audience.

Capital University's yearly presentation of the Bach St. Matthew Passion, under the direction of Ellis E. Snyder, was given on March 3. The Chapel Choir Festival, a demonstration of choir work direction by Mr. Snyder's pupils, involving twenty-five choirs from Columbus and neighboring towns, followed, as is customary, in the evening of the same day.

The Jorg Fasting Ballet, accompanied by an orchestra led by Abram Ruvinsky, was another outstanding artistic event which was well attended. H. G. D.

EDMONTON, CAN.—The final concert sponsored by the Edmonton Women's Musical Club was given by Grete Stueckgold, Metropolitan soprano, assisted at the piano by Stuart Ross, who provided excellent accompaniments. Beautiful Lieder singing was evidenced in compositions of Brahms, Schubert and Wolf. Songs by Handel, Mozart, Hageman, Warren, Scott and Strauss had admirable interpretations by this consummate artist of the recital as well as operatic stage. The concert was held in McDougall Auditorium under the distinguished patronage of Lieut. Gov. W. L. Walsh and Mrs. Walsh. F. D. F.

EL PASO, TEX.—The El Paso Symphony Orchestra brought its successful season to a climax in a performance at Scottish Rite Cathedral. With Conductor H. Arthur Brown, the orchestra reached its peak with the interpretation of Beethoven's first symphony in C major. From the opening Oberon Overture the audience responded with enthusiastic applause, and when the final number, Johann Strauss' Roses from the South, was played, the listeners were not content until an encore was offered.

Mrs. Karl Blumenthal, guest artist, sang the Jewel Song from Faust and the Waltz Song from Puccini's La Boheme. Both interpretations were a high tribute to her artistic ability. For the first aria she was accompanied by the orchestra. In the Waltz Song her accompanists were Marguerite Hartsook at the piano and Richard Davis playing the violin obbligato.

During the spring season much social activity is centered in club programs. The Woman's Club of El Paso presented Alluring Women of the Ages with Karma Deane, director; Norma Egg, announcer, and Mrs. Wylie Erdwurm, chairman. The program was in the form of an historical pageant interpreted by dancing numbers of that particular period. Those on the program were Mrs. Virgil Neugabauer as Salome with Slave, Luz Villalobes; Mrs. John Yearwood as Aspasia; Doretta Boretz as Cleopatra with slave, Susana Small; Josephene Leavell as Lucrezia Borgia with vocal number by William Balch; Charlene Watkins as Ann Boleyn; Mary Elizabeth Hendricks as Mary Queen of Scots, with Richard Davis, violinist; Mrs. Louis Scott as Madame Du Barry with attendant, Florenc Ament Watkins; Mrs. Kenneth Oliver as Catherine the Great with vocal solo by Edna Andrews; Mrs. H. G. Partearroyo as Queen Maria Louisa; Evelyn Barron as the Gibson Girl with Tom Williams, vocal soloist. Dancers were Laurita Westrup, Minerva Roybal, Freida Alfman, Majorie Thurston, Julia Gates, Rowena Shelton, Marilyn Payne, Katherine Williams Peggy Thurston, Florenc A. Watkins, Mary Roybal, Dorothy McKercher, Julia Fink, and Janet Pierce.

Ruth Rucker was presented in a dramatic art recital, assisted by Mrs. Will Owen, vocalist, with Mrs. Lillian Pearce, accompanist, by the Woman's Club on March 17. Miss Rucker, a graduate of the Chicago Musical College, gave one of the unique recital programs of the year to a large and appreciative audience. F. W.

JOPLIN, MO.—A concert was given in the First Presbyterian Church on February 23, under the direction of George Winter, the church choir director. Violin, organ and choral music was by Mendelssohn, and the short sermon by the pastor was entitled The Life of Mendelssohn.

Faust was presented on February 27 and 28 in the High School Auditorium. Principals in the cast, scenery and costumes were furnished by the Festival Opera Company of Chicago, while choruses and orchestra were music pupils in the high school, under the direction of T. Frank Coulter, music supervisor.

Capable performance distinguished the work of the principals and the supporting student organizations. Mutual esteem was established between the two groups as they stepped into the performance without previous acquaintance and found themselves able to go ahead faultlessly. H. D. R.

LOUISVILLE, KY.—The University of Louisville Symphony Orchestra, under the direction of H. Arthur Brown, was heard in concert on February 19 at Memorial Auditorium. The three-year-old organization now has seventy-five pieces, and is rounding out into a group that plays with assurance and finish. A large audience appreciated fully Mr. Brown's intelligent readings of Mozart's Eine Kleine Nachtmusik, eight Russian folksongs by Liadoff, the overture to The Bartered Bride and the New World Symphony.

The Wednesday Morning Community Association sponsored a recital on February 18 by José Iturbi, who played with his usual technical brilliance. His program consisted of compositions by Bach, Beethoven, Chopin, Granados, Debussy and Liszt.

Tennyson in Music was the subject of the Wednesday Morning Musical Club's monthly program. William G. Meyer, baritone, made an excellent impression with a group of six of Tennyson's poems. He was ably accompanied by Julia Bachus Horn. Mme. Cara Sapin read Enoch Arden with dramatic force against the background of Strauss' op. 38, played skillfully by Evelyn Schacter. A group of songs by Mrs. William E. Hutchings, soprano, closed the program.

Jacques Jolas gave the second in his series of historical recitals on February 17 at the Brown Hotel. It was a Bach program, including the Italian Concerto, three preludes and fugues, two partitas and the fantasy and fugue in G minor. Mr. Jolas's leadership has set a high standard for Louisville in program-making, and has built up in three years a new and enthusiastic group of music-lovers who appreciate his always scholarly approach to his subject. His intelligent interpretation of the simple C sharp minor prelude was an outstanding achievement.

The quaint charm of seventeenth century chamber music was recreated by the use of instruments of the period in a recital on February 26 at the Women's Club Auditorium by the Carulli Trio, headed by Vladimir Bakaleinikoff, assistant conductor of the Cincinnati Symphony Orchestra. Carl Wunderle and Ary van Leeuwen completed the ensemble. N. M.

PORTLAND, ORE.—Sponsored by Station KOIN of this city, the Portland Symphony Orchestra (Dr. Willem van Hoogstraten, conductor) offered a special concert in the Municipal Auditorium. First came Gluck's overture to Iphigenia, which merited the long applause. Virginia Le Rae, soprano of the Chicago Opera Company, was the soloist. She was enthusiastically acclaimed in Rossini's Una Voce Poco Fa from The Barber of Seville, and in the Mad scene from Donizetti's Lucia di Lammermoor. The orchestra also contributed the *andante* from Haydn's "Surprise" symphony and other works. There was a large audience.

The organization's eighth Monday evening program held two symphonies: Brahms' No. 4 and Beethoven's No. 7, the only selections on the list. Dr. van Hoogstraten and his forces evoked stormy applause. A large crowd attended.

Conductor van Hoogstraten and the orchestra, during February, appeared in Corvallis, The Dalles, Pendleton, La Grande, Ore.; Pullman, Walla Walla, Wash., and Moscow, Ida. The tour was a big success.

John Charles Thomas, baritone, displayed his art in the Auditorium and the applause was tremendous. Carroll Hollister, the artistic accompanist, played several delightful solos. A near-capacity audience attended. The Ellison-White Bureau (Frank E. Andrews, manager) had charge of the recital.

Presented by the same bureau, Roland Hayes, tenor, sang before a capacity crowd at the Auditorium, with Percival Parham at the piano.

Maia Bang, violin pedagogue, gave several interesting lectures for teachers of the violin at the Portland Hotel. Her method is well-liked here.

Franz von Suppe's comic opera Thirteen Mädchen und kein Mann was admirably staged at the Turn Verein Auditorium by the Edelweiss Harmony Club (Herman Hafner, director). Leading parts were sung by Olga Ruff Carter, Arthur Schultz, Helen Fromme Schedler, Margaret Weber, Ruth Mauer and Margaret Walker.

Mildi Roberts, violinist, under the management of Martha B. Reynolds, was enthusiastically greeted in recital at the Neighbors of Woodcraft Hall. Lucile Cummins furnished the accompaniments.

Newly elected officers of the Oregon Music Teachers' Guild include Clarence L. Faris, president, Elsie M. Lewis, vice-president, Eulah Mitchell Carroll, secretary, and E. O. Spitzner, treasurer, all of Portland.

Word comes from the Oregon State College, Corvallis, that Thelma Petersen, piano student, has been bequeathed $2,000 and a piano by the late Charles Bone of Gibson, Neb., because she was "the best pupil he ever had."

Winifred Quinlan, soprano, and Ruth Lorraine Close, harpist, have left for a concert tour through California and Arizona. J. R. O.

SASKATOON, CAN.—The Saskatoon Symphony Orchestra, under Arthur Collingwood, concluded the series of subscription concerts on February 18. Evelyn Eby and Reginald Bedford, pianists, were the soloists, playing the Mozart concerto for two pianos.

The Musical Art Club had a debate in February on the topic: Resolved, that the period of greatest composition was under the patronage system. Music performed consisted of chamber and ensemble works. The fifth year of music appreciation programs for grades seven and eight of the public schools will be concluded this month.

At the annual May Program, 2,000 children will listen to outstanding musicians of Canada; prizes are to be awarded for the best notebooks on previous programs. Lyell Gustin, director of Children's Concerts, will be in charge.

Neil Chotem performed the Liszt piano concerto in E flat at the eleventh of the piano concerto programs in the Gustin studios. R. W. F.

AUDRAY ROSLYN,

pianist, played at the White House on March 4 on the second anniversary of President Roosevelt's inauguration. Miss Roslyn played numbers by Chopin, Carl Heinrich Graun, Wagner-Brassin, Brahms, Albeniz and Kreisler-Rachmaninoff.

Tibbett Awards Prizes to Philharmonic Concert Winners

When Lawrence Tibbett awarded the prizes at the last of the Philharmonic-Symphony Young People's Concerts, on March 16, conducted by Ernest Schelling at Carnegie Hall, New York, he distributed honors to twenty-seven children. Special prizes went to Mary Biddle, fifteen, from Miss Hewitt's School, who was a ribbon winner in the first series in 1931 and '33 and a silver medal winner in 1932, '33 and '34; and to Peter Schellens, twelve, of the Willard School, who won silver medals in 1931, '32 and '33 and a ribbon last season.

Medals were awarded to the following:

William Nicoll, seven, private tutor, ribbon winner 1933 and '34; Sydney Louise Peloubet, fourteen, Millburn High School, ribbon winner 1933 and 34; Mathilde Zwilling, eleven, P. S. 165, ribbon winner 1933 and 1934. Honorable mention ribbons went to the following children: Aileen Bowdin, ten, Miss Chapin's School; Barbara Bradley, twelve, Miss Hewitt's School, ribbon winner 1934; Geraldine Bradley, twelve, Miss Hewitt's School; Constance Buttenheim, fifteen, Scarborough, ribbon winner 1933, '34; Randolph Catlin, Jr., nine, private tutor; Edward de Villafranca, thirteen, St. Thomas Choir School; Edith Efron, thirteen, Newtown High School; Grace Farjeon, fifteen, Briarcliff High School, ribbon winner Series II, 1931 and '32; Leon Landey, ten, Music Education Studios, ribbon winner Series I, 1932 and '33; Vivian Landey, eight, Music Education Studios, ribbon winner 1933, '34; George W. Mallory, twelve, St. Thomas' Choir School; Betty B. Morris, twelve, Flushing Progressive School; Elizabeth D. Muenzer, ten, Miss Schabbehart's School; George Alfred Oberle, eleven, St. Thomas' Choir School; Esme O'Brien, fifteen, Miss Hewitt's School; Joyce Peloubet, sixteen, Millburn High School; Louis Gervais Peloubet, seven, Wyoming School; Bernice Richmann, nine, Horace Mann School; Toby Schwartz, ten, P. S. 46; Wilma Singer, nine, P. S. 32, Queens; Jeanne Sprinter, ten, P. S. 76; Richard Thoma, fifteen, Miss Schabbehart's School.

Walter Loudon in Scandinavia

Walter Loudon, English baritone, who will visit America in October, is at present on a tour in Scandinavia, singing in Stockholm, Oslo (twice), and Bergen. Before that, he was again on tour in Holland.

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I See That

Walter Gieseking arrived in New York on March 14 by the SS. Conte di Savoia. Another musician on board was Mary Lewis (Mrs. Robert L. Hague).

* * *

Marie Miller left New York on March 15 for a short concert tour in Florida.

* * *

The SS. Conte di Savoia, which sailed from New York on March 16, carried among her passengers Mrs. Giovanni Martinelli and Bettina Martinelli, wife and daughter of the Metropolitan tenor; and Mr. and Mrs. Frederick Schang, father and mother of F. C. Schang, vice-president and secretary of Columbia Concerts Corporation.

* * *

Leonard Stocker, baritone, sang at the Actors Dinner Club, New York, on March 2, offering ballads and songs.

* * *

The Catholic Choral Society held its thirtieth anniversary jubilee concert, banquet and ball at the Hotel Victoria, New York, on February 3. The soprano soloist of the occasion was Helen Dlouhy, pupil of the Pangrac Music Studios of New York. Miss Dlouhy sang an aria from Weber's Der Freischütz, and Il Bacio (Arditi), with Anna Fuka-Pangrac at the piano.

* * *

Boris Levenson, Russo-American composer, was represented on the Detroit Symphony Orchestra program of February 12, when his Night in Bagdad, and Fantasie on Hebrew Tunes were performed. On March 10 choral and orchestral works of Mr. Levenson were broadcast over WEVD; in the evening the Ypsilanti Symphony Orchestra played his Bagdad and Fantasie.

* * *

Francis Buebendorf, conductor of the Liederkranz Symphony Orchestra, New York, led the Bronx Civic Symphony Orchestra in performances at the Brooklyn Museum on March 16, and the next day at the Bronx County Court House. He included the overture Romeo and Juilet (Tschaikowsky) and Russian Sailors' Dance (Glière) in his offerings.

Abram Chasins has been engaged through his manager, Annie Friedberg, for a radio program in Baltimore on March 24.

* * *

When Andres Segovia, guitarist, was presented in recital by the American Woman's Association at their auditorium in New York on March 10, he played works by Handel and Bach, and characteristic Spanish compositions by Turina, Sor, Granados and Albeniz. The Don Cossack Rusian Male Chorus was introduced by the Association in December.

* * *

Mary Ledgerwood, contralto, sings Dalila at Susquehanna University, Pa., on April 2. She will be soloist in an American composer program at the Jamaica, N. Y., Music Club on April 24, also for the Methodist Hospital Graduation, Brooklyn, N. Y., on April 29. In May she is to be heard in Danbury, Conn., and also with the Jersey City Choral Society.

* * *

Stefanie Gloeckner, president of the Five Arts Club, presented the following artists in a musicale for the Episcopal Actors Guild, New York, on March 8: Nina Valli, soprano; Giuseppe Barsotti, tenor; Youry Bilstin, cellist; Gertrude Hart, accompanist.

* * *

Viola Philo, concert and radio artist, sang music from Weber's Der Freischütz on the Radio City Music Hall broadcast, March 17.

* * *

Keith Falkner, English baritone, will give his second New York recital of the season on April 26 at Town Hall. He is to be assisted again at the piano by Coenraad V. Bos.

* * *

Corrine Simons Homer accompanied Maria Kurenko at her recent appearance as soloist at a White House musicale. She also appeared with her in recital in Montreal, Can.

* * *

Elvira Rosina Geiger and Samuel Shankman, pianists, continued their programs of duets over WBNX on March 9, and WHOM, March 10. On March 11 Mr. Shankman played solos from WMCA.

* * *

Richard McClanahan acted as one of the judges for the auditions of the Nassau (N. Y.) Philharmonic Society on March 16.

Civic Concert Service Becomes Subsidiary of NBC

Civic Concert Service, Inc., organized in 1922 by Dema Harshbarger to promote concert courses throughout the country, and which since 1931 has been partially owned by the National Broadcasting Company, has become a completely owned subsidiary of NBC. On March 11 the executive offices of Civic Concert Service were moved from Chicago to NBC headquarters in the RCA Building, New York, where it functions as a division of NBC Artists Service, under George Engles, vice-president of the NBC. O. O. Bottorf, formerly assistant manager of Civic Concerts, has been appointed general manager of the reorganized corporation. Miss Harshbarger, founder and general manager of the company, has been appointed manager of the Hollywood offices of NBC Artists Service. In that capacity she will negotiate cinema appearances for NBC artists and watch the cinema world for potential radio talent.

Concert Management Vera Bull Hull Activities

Artists under the management of Vera Bull Hull have been active. Arthur Loesser, American pianist, gave a New York recital on February 17 and is scheduled for a two-piano program in Cleveland with Beryl Rubinstein. Mr. Loesser was heard in concert at Westminster College in joint appearance with Joanne de Nault, contralto, on March 15. Mr. Loesser's orchestration of César Franck's organ chorale No. 1, in E, was recently played for the first time by the Cleveland Orchestra and was heard on a national broadcast of the orchestra, Feb. 19.

Mary Hopple, contralto, gave a recital in Lancaster, Pa., on February 8 and is now on tour as leading contralto with the New York Opera Comique for six weeks, beginning March 11 in Pittsburgh.

Irene Williams, soprano, has been booked for a performance of the Verdi Requiem in Chicago on April 10. Miss Williams sang in Cincinnati on February 21; Lexington, Ky., February 24; and Dayton, O., on February 26.

Robert Crawford, baritone, will make another tour of the West Coast, which includes a return engagement at Tacoma, Wash., on May 24.

The Marianne Kneisel String Quartet will be featured on the program of the Biennial Convention of the National Federation of Music Clubs in Philadelphia on April 24. At that time they will play the Dr. Edgar Stillman-Kelley quintet with Mrs. Kelley at the piano, in addition to quartets. Among their recent recitals was one in New York on March 1.

Phyllis Kraeuter, cellist, assisted Kitty Cheatham at a morning musicale in the Great Northern Hotel, New York, on February 12. Miss Kraeuter played Chant du Menestral (Glazounoff) and Danse Orientale (Rachmaninoff) and accompanied Miss Cheatham in a Russian song.

The Kraeuter Trio recently gave a concert at the MacDowell Club, and the Kraeuter Quartet, assisted by Katherine Bacon, pianist, played a program over WOR, Feb. 24.

Lea Luboshutz Concludes Southern Tour

Lea Luboshutz, violinist, has returned from a Southern tour. She appeared in Florida and was immediately reëngaged for next season. She played two concerts in Winter Park and in Miami. Mme. Luboshutz is anticipating an active season in 1935-36 under the management of Annie Friedberg.

Doe Heard in Opera in Baltimore

Doris Doe, contralto of the Metropolitan Opera, went to Baltimore on March 12 to sing the rôles of Fricka and Waltraute in the company's presentation of Die Walküre. On April 4 she will be heard in Boston as Magdalena in Die Meistersinger and on returning to New York is to be guest artist at the Singers Club concert in Town Hall.

Mabel Boyce Sings in Gounod Work

ORANGE, N. J.—Mabel Boyce, pupil of Frank La Forge of New York, was the soprano soloist at a performance of Gounod's Gallia given at Grace Church on March 6. Miss Boyce gave a creditable performance of the difficult and taxing solos and her innate artistry lent added color to her singing.

T.

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Foreign News in Brief

Concerts at Opéra-Comique

PARIS.—Alfred Lyon, Parisian concert manager and impresario, has organized a series of concerts and recitals to take place in the Opéra-Comique on Wednesday evenings. Mina Horne, soprano, was engaged to open the course late in January. I .S.

Steinberg Becomes Director

LENINGRAD.—The Department of Public Instruction has appointed Maximilien Steinberg director of the Leningrad Conservatory.

Statesman Assumes Musical Rôle

PARIS.—Edouard Herriot, internationally known French statesman, has accepted the presidency of the National Committee for Musical Propaganda. The Committee was founded four years ago by the late Louis Barthou. I. S.

Opera at Nice Opens

NICE.—The Opera inaugurated its 1935 season with a gala performance of Lohengrin. I. S.

Conservatory Heads Elect President

PARIS.—At the annual meeting of the directors of the National Schools and Conservatories of Music and Declamation, held in Paris, Francois Bousquet was elected president of the Association of Directors of the Conservatories of France.

Da Capua Opera for Leipsic

LEIPSIC.—The Opera has recently created The Chinese Maiden, an *opera-buffa* by Rinaldo da Capua.

Toscanini to Aid Saint-Saëns Celebration

PARIS.—It is reported that part of the celebration of the centenary of the birth of Saint-Saëns, which is being planned by the French Government, will consist of a symphonic concert of works by Saint-Saëns, conducted by Toscanini, Paderewski playing one of Saint-Saëns' concertos.

The following committee has been formed to prepare the Saint-Saëns Centenary celebration, which falls this year: M. Huysman, Henri Rabaud, Jacques Rouché, A. Boschot, Henri Busser, Georges Linor, M. Braun, M. Bonnerot and M. Lehideux. The patron of the committee is the President of the Republic; the president of honor is M. Mallarmé, Minister of National Education.

Government Protects Violin Industry

PARIS.—The French Government has taken steps to protect and encourage the French violin industry by forbidding (until further order) the importation into France of stringed instruments, bows and accessories, excepting instruments made before 1801.

Atterberg Opera Premiered

ANTWERP.—The Flemish Opera has created Flanders Land, an opera by Kurt Atterberg, winner (some years ago) of the Schubert Prize in New York.

International Opera Festival Announced

VIENNA.—The directors of the People's Opera of Vienna propose to produce a series of foreign operas, under the title of Voice of the Nations. Among those already chosen are Louise (Charpentier) for France; The Karamazov Brothers (Jaroslav Jaremias) for Czechoslovakia; Le Repas des Moquers (Giordano) for Italy; The Temptation (Dragoy) for Rumania; Halka (Moniuszko) for Poland; and Anna Karenina (Hubay) for Hungary. R. P.

Another Salammbo

GIESSEN (Germany).—The State Theatre of Giessen is to premier a three-act opera by Lucas Boettcher, called Salammbo.

Smetana Jubilee Prize

PRAGUE.—The Smetana Jubilee Grand Prize of 40,000 Czech crowns, for an original musical composition, will be offered in 1936.

Alfano Musicalizes Cyrano

TURIN.—Franco Alfano, composer, and director of the Liceo Musicale G. Verdi, Turin, is actively engaged in making an opera of Cyrano de Bergerac by Rostand. It is especially interesting to remark that Alfano is not writing his score to an Italian translation, but to the original French text, which he says inspires him more than a translation could.

Concerts at the Louvre

PARIS.—A series of lecture-concerts is being given at the Louvre, Wednesday evenings. The subjects of the course are Weber and Mendelssohn, Schumann, Liszt, Chopin, Berlioz, Wagner, Franck, Debussy, Massenet and Fauré. I. S.

Week-End Opera at the Hippodrome Sees Return of Bruna Castagna

Bruna Castagna, who had not been heard at the Hippodrome since last fall, returned there on March 16 to sing the title rôle in Carmen. Another feature of the performance was Claudio Frigerio as Escamillo. With these two artists on the roster, opera at the Hippodrome should attract the more fastidious opera-lover. Thousands have been going there since the start of the present season, but those who know the difference between skilled and routine artists will turn out in greater numbers for those works listing Castagna and Frigerio in the cast.

Castagna renewed the excellent impression made on her previous appearances and her voice and acting again revealed her musical grasp and intelligence. Her singing is vibrant and enkindling. Other principals in the Bizet opera were Annunciata Garrotto (Micaela) and Luigi Ruffino (Don José).

On Sunday evening, Verdi's Il Trovatore was sung to an audience of good size, with Castagna as Azucena carrying the presentation to a popular success. Lola Monti-Gorsey was Leonora; Edoardo De Renza, Manrico. Alberto Baccolini gave vigorous readings of both operas. B.

Friends of Ukrainian Music Active under Prydatkevytch

Roman V. Prydatkevytch is the organizer of the Friends of Ukrainian Music, a society which for a year has presented musical evenings in New York. The objectives of the group are defined: to furnish opportunities for the public presentation of music by Ukrainian composers; to add to the musical life of New York and vicinity by bringing Ukrainian music to the attention of a wider public; to stress the variety of Ukrainian music by presenting folk-songs, art songs, orchestral music and chamber music as well as music for single instruments; to stimulate interest in the publication of music by Ukrainian composers; to give further incentives for new compositions; and to provide a scholarship fund for selected Ukrainian students who show promise and ability in musical composition.

The society presents eight concerts yearly, the most recent one occurring on February 20, when featured numbers included a string quartet by Z. Lysko and Suite for Children by O. Berndt. These musical evenings are held at the Studio Club, New York. The society consists of active members, individual sustaining members, organization members, patrons and honorary members.

Gilbert and Sullivan Quarterly to Be Issued

Dr. Isaac Goldberg, authority on the lives and affairs of Gilbert and Sullivan, and author of The Story of Gilbert and Sullivan, has contributed a treatise entitled The Savoyards in America for publication in the forthcoming issue of the Gilbert and Sullivan Quarterly, official organ of the American Gilbert and Sullivan Association, New York. In addition to Dr. Goldberg's comments, the quarterly will feature an article by Frederick H. Halton, author and lecturer on Savoyard traditions, and will announce the winners in the prize essay contest, An Appreciation of Gilbert and Sullivan, conducted by The Bass Publishers, New York.

Sunday Nights at Nine Presents a Changing Pattern

A small army of artists have crossed the stage in Catharine Bamman's weekly divertissement, Sunday Nights at Nine, now in the eighteenth week of its third season at the Barbizon-Plaza, New York. This constant varying of personnel is responsible for an undercurrent of change in the entertainment. The participants of the moment are La Vey Axtell and Ruth Thomas sopranos, Robert Betts, tenor, Edward Galloway, baritone, Sigmund Spaeth, Nina Tarasova, singer of character songs, Billy Milton and Jacques Krakeur, singers. The dancers are Felecia Sorel and Demetrois Vilan, in modern dance interpretations, the Rocky Twins doing the eccentric dances in which they have appeared in Parisian revues, Nina Margo, Spanish dancer, and Joan and Burton Throckmorton in tap dances. The *dramatis personae* are Shirley Booth, Elsie Mae Gordon and Sam Wren, while the Yale Puppeteers introduce among others The Town Crier and the First Lady of the Land.

Maggie Teyte Honored at MacDowell Club Tea

A reception and tea were given in honor of Maggie Teyte, English soprano, at the MacDowell Club of New York City on March 3. Miss Teyte sang a short program assisted by Walter Golde at the piano. The occasion also marked the opening of an exhibition of works by Dmitri Romanovsky, painter.

The Dickinsons in Erie, Pa.

ERIE, PA.—Clarence Dickinson gave a recital on the organ in the Church of the Covenant, in February before an audience which filled the church. Preceding the recital a forum on church music was held at which he conducted a practical study of preparation of music for the church services. Helen A. Dickinson followed with an address on The Integration of the Music with the Church Service.

Virgil Fox' Activities

Virgil Fox, organist, has returned from a tour of the Middle West. His name was among the first three artists suggested, in a poll of forty-eight states, to appear in June before the American Guild of Organists convention in New York; he may also play at the Waldorf-Astoria. On March 6 he gave a recital of modern works, including

MARIO COZZI,
baritone, operatic, concert and radio artist, gives a recital in Town Hall, New York, on April 1. (Mishkin photo.)

Hugh McAmis' new Song in the Night (MS.) at St. Bartholomew's Church, New York; March 9, at Princeton University; March 15 at Peabody Conservatory, Baltimore. On April 29 he will be heard at Rome, Ga.; May 1, Atlanta, Ga., and May 2, Macon, Ga. Engagements in Bloomington and Peoria, Ill., follow.

Stravinsky and Dushkin Appear in Western Concerts

Igor Stravinsky appeared as guest conductor with the St. Louis Symphony Orchestra on February 10, conducting his own Fire Bird and Petrouschka, and as pianist gave a short group jointly with Samuel Dushkin, violinist. On February 21 and 22 Stravinsky conducted the Los Angeles Orchestra in a program which included his Apollon Musagete and Huit Pièces Faciles. Stravinsky and Dushkin have made joint appearances in San Francisco, February 13; Palo Alto, 14; and Carmel, 16.

Rudolph Gruen Compositions to Be Published

The following compositions of Rudolph Gruen have been accepted during the past year for publication: On Wings of Song (Mendelssohn-Gruen); Valse Brillante in E (Moszkowski-Gruen); prelude, fugue and variation (Franck), transcribed for two pianos by Mr. Gruen; scherzo and humoresque, original two-piano compositions.

Works Commissioned by League of Composers to Be Premiered

Three of the works commissioned by the League of Composers to be written for Americans are announced for performance this spring. Nicolai Berezowsky's string quartet had its première with the Stradivarius Quartet on March 15 at the Fogg Museum in Boston, and this work will be presented in New York for the first time in the League of Composers radio series (NBC) during the first week of April.

Louis Gruenberg's Serenade is scheduled for performance by the Chicago Symphony Orchestra, under Dr. Frederick A. Stock, during the first week of April.

The mass for chorus by Virgil Thomson is for women's voices and two solo parts for soprano and alto, with accompaniment of percussion instruments. This is to be introduced on April 10 at Town Hall, New York, with the Adesdi Chorus, directed by Margarete Dessoff.

Of the other works commissioned by the League of Composers, the Roy Harris Song of Occupations has been performed by the Westminster Choir recently in Cleveland, and earlier in the season at Carnegie Hall and in forty cities in Europe. Roger Sessions is preparing an orchestral work for the Philadelphia Orchestra, and Randall Thompson, a choral work for the Harvard Glee Club.

In response to the request sent by the League of Composers to other organizations in the United States to coöperate in the plan to commission American works, Eugene Ormandy will present a work by Paul Nordoff in Minneapolis with the Minneapolis Symphony Orchestra on March 29. This work, in symphonic form, is called a Secular Mass and is written for chorus, soloists and orchestra. The text is by an American, Walter Prude.

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Publications

Reviewed by R. M. Knerr

For Women's Voices

Ride On in Majesty! sacred anthem for three-part chorus of women's voices with soprano and contralto solos; by John Prindle Scott, arranged by Wallingford Riegger.

A tuneful Palm Sunday classic is here arranged for two sopranos and alto choral parts. There are also an opening solo for second soprano, who has two lines of recitative; a brief entrance of the contralto midway in the number, and then a more elaborate passage for first soprano. This setting differs from others of the same material by the inclusion of Scriptural verses at the beginning. The arrangement is most effectively written and provides a stirring number. The first sopranos have a few sustained G's above the staff. (Harold Flammer, Inc., New York.)

For Mixed Voices

The King of Sorrow; anthem for four-part mixed chorus; text by Robert Norwood; music by W. A. Goldsworthy.

A setting of one of the late Dr. Norwood's sensitive poems, with a deep human note and attractive nature images. The conclusion is especially moving, with the words "Down by the brook called Cedron, on His head a crown of thorns, and in His eyes the tears!" The melody is simple and fervent, and is to be sung "slowly, with great pathos." An artistic, if rather unconventional number in sentiment and conception. (G. Ricordi & Co., Inc., New York.)

For Male Voices

The Passion; a Lenten Cantata; for soloists and four-part male chorus, with piano, organ or orchestral accompaniment; text compiled from the Bible; music by A. Monestel.

This short cantata covers forty-two pages in piano-vocal score. There are three sections, The Last Supper, Christ's Agony in the Garden, and Christ Sentenced to Death. The part of Jesus is assigned to a baritone, while solo narrative parts are sustained by a tenor and a bass. The vocal writing consists mostly of recitative passages briefly sketching the Passion, with some stirring choruses and a general melodious and unexacting style prevailing. There is an instrumental introduction. A dignified work suitable for use in either Catholic or Protestant churches. (Carl Fischer, Inc., New York.)

Hofmann Tour Includes Appearances in South

Dr. Josef Hofmann closed his Western tour on February 22 and 23, as soloist with the Chicago Symphony Orchestra. On March 4 he played at Daytona Beach, March 5, Winter Park, and March 8, Jacksonville, Fla. Other engagements during the remainder of the season are in Reading, Pa., Northampton, Mass., Lynchburg, Va., Asheville, N. C., a second recital in Boston on March 23, Philadelphia on March 28, Cleveland, with the Cleveland Orchestra, April 4 and 6, and a Chicago recital, April 7.

Adelaide Gescheidt Conducts Voice Conference

Adelaide Gescheidt conducted another Conference Class on February 21, in her New York studios. The class opened with a general discussion of Mme. Gescheidt's principles of Normal Natural Voice Development, with examples and demonstrations by students. The Conference Class was followed by an Hour of Song, three of Mme. Gescheidt's pupils singing a program of the masters.

Heniot Levy's Concerts

Several times during the season Heniot Levy, pianist and teacher, leaves his studio at the American Conversatory of Music in Chicago to give concerts and recitals throughout the country. His concert tours cover a wide area in many states. A partial list of his appearances follows: October 4, Indianapolis, Ind.; January 22, Mobile, Ala.; January 23, Meridian, Miss.; February 11, Memphis, Tenn.; February 12, Jackson, Miss.; February 14, Little Rock, Ark.; February 15, Nashville, Tenn.; March 18, Kimball Hall, Chicago; April 2, Parkersburg, W. Va.; April 4, Charleston, W. Va.; April 11, Terre Haute, Ind. Mr. Levy is to give recitals in Columbus, O., and Fort Dodge, Ia., later in the season.

Reading Orchestra Has Irra Petina as Soloist

READING, PA.—The Reading Symphony Orchestra, in its program of March 3, achieved a splendid success when it essayed the difficulties of Respighi's Pines of Rome. According to the conductor, Dr. Hans Kindler, this was probably the first time in America that the work had been attempted by the orchestra of a small city. The Reading group, under his incisive and artistic leadership, gave a fine account of the score.

Other orchestral numbers were the overture to Gluck's Iphigenie en Aulide, the C. P. E. Bach C major symphony and the entr'acte from Moussorgsky's Khovanstchina. All these received felicitous treatment and met with warm applause.

The soloist of the afternoon was Irra Petina, mezzo-soprano of the Metropolitan Opera. She scored in excerpts from the Handel operas Radamisto and Agrippina, and the Habanera from Carmen. Miss Petina has a voice of lovely quality, ample dramatics and good control. She was forced to grant an encore. An added orchestral number, following the intermission, was the Johann Strauss Pizzicato Polka. The final concert of the orchestra's season is scheduled for April 7, with Anton Torello of the Philadelphia Orchestra as soloist in a concerto for the double bass. A. L.

Philadelphia Applauds Lotte Lehmann

PHILADELPHIA.—Lotte Lehmann charmed a Philadelphia audience recently, when she gave a recital at the Academy of Music in which she displayed her superb gifts of voice and dramatic line in a Schubert group, the Frauenliebe cycle of Schumann, and four Russian songs in English, including Do Not Chide Me by her accompanist, Erno Balogh. Mme. Lehmann, who had been heard here earlier in the season as the Marshallin in the Strauss opera Rosenkavalier, presented by the Philadelphia Orchestra Association, proved no less admirable as a recital artist. Her enunciation, tone production and interpretative powers adapt themselves to the concert medium as felicitously as to the opera stage. Her hearers applauded her zealously, and were loath to depart, calling for several added numbers. K. R.

San Carlo Opera Company Called "Self-Supporting"

The broadcast of Lowell Thomas, news commentator, from WJZ on February 14 mentioned the current question of whether or not grand opera can be self-supporting. He said that there had been exceptions to the rule that opera must be subsidized. "One is found in the San Carlo Opera Company under the shrewd management of Fortune Gallo. That wise impresario contrived to make a fortune with operatic tours from one end of the country to another."

Hans Barth Plays at Barbizon-Plaza

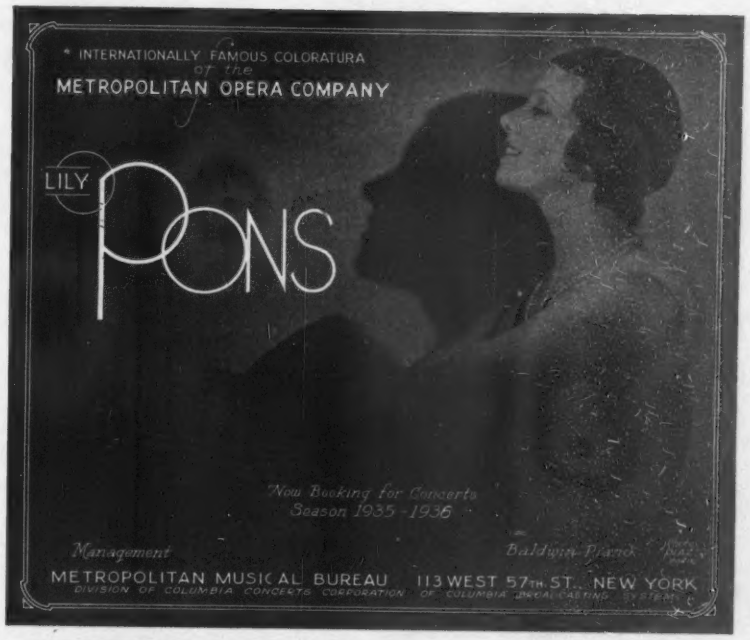
Hans Barth gave a program of piano and harpsichord numbers in the concert hall of the Barbizon-Plaza, New York, on February 26. Mr. Barth, besides being a pianist and harpsichordist, is an exponent of the quarter tone piano and director of the National School for Musical Culture, New York. His recital of February 26 included numbers by Scarlatti, Haydn, Beethoven, Mozart-Barth, Brahms, Chopin, Schumann and Gounod-Barth.

Geiger and Shankman Broadcast

A duet arrangement of music from Mozart's Don Giovanni was played by Elvira Rosina Geiger and Samuel Shankman, duo-pianists, over WBNX on February 16. Mr. Shankman played solos on the same station, and the two joined in repeating their joint WBNX program from WHOM, February 17. February 23 and 24, they were heard in opera selections. Mr. Shankman is under the management of Athenaeum Concert Management.

Walter Mills to Combine Concert and Teaching Activities

Walter Mills, American baritone, who was in Mexico City for concert engagements, returned to New York early this month to resume his concert activities and to accept the post of professor of voice at the Ogontz School for Girls in Philadelphia.



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Orchestral Concerts Flourish in Prague

(*Continued from page 5*)

Vaclav Talich, head of the Czech Philharmonic, gave five concerts—completely sold out in advance. At the initial concert we had Czech music: symphony for string orchestra by Georg Benda, suite in C minor (Ostrcil), fourth symphony (Förster) and concerto for piano (Borkovec), the latter a decorative-motorial work, and achieved with praiseworthy digital fleetness by Ruda Firkusny. The next evening gave attention to German works: Hindemith's impressive symphony, Mathis the Painter (its local première) and brilliant interpretations of Reger's Romantic Suite and Brahms' third symphony.

A romantic list presented two quasi-novelties: four organ pieces by Frescobaldi in modern orchestration, and Vivaldi's concerto for four violins, played by the concertmasters of the Philharmonic and the Radiojournal orchestras. French music was here represented by Debussy's Iberia, and Roussel's symphony No. 3. At the following concert Bela Bartok was the fêted soloist in his second piano concerto. Taras Bulba (Janacek), Fire Bird (Stravinsky) and Pictures at an Exposition (Moussorgsky-Ravel) were also down.

New Symphony by Novak

The feature of the Philharmonic's fifth concert was Autumnal Symphony, op. 62, by Vitazslav Novak. The three contrasting movements of the work, written for large orchestra and mixed chorus, describe the beauties of autumnal nature, and the "autumnal" period of a human life. The work amply exhibits the mastery of this eminent Czech composer, who, along with Talich and the orchestra, was overwhelmed with endless ovations by a large and enthusiastic audience.

German Theatre Moves

The German Theatre has moved into the new hall of the German House. At the opening, Georg Szell delighted with overtures and waltzes by Johann, Josef and Richard Strauss. Hilde Konetzni sang alluringly the czardas from Fledermaus (Strauss) and Rose Book was applauded for her sparkling presentation of the Frühlingsstimmen waltz and Zerbinetta's aria from Ariadne.

A classic-romantic program, conducted by Fritz Zweig, offered Schubert's fifth and Mendelssohn's Italian symphonies, and Franz Langer in a neatly phrased and carefully planned delivery of Beethoven's piano concerto No. 5.

Two concerts by the German Male Choral Society, under Hans Swoboda, brought forward some unjustly neglected compositions: Berlioz' Damnation of Faust, including a cast with Traute Rohne (Margarete), Josef Riawez (Faust), Hans Hotter (Mephisto) and Hans E. Rey (Brander), and Handel's Dettinger Te Deum. The first hearing of Prayer, a six-part cantata for chorus, baritone solo and orchestra, by Hans Feiertag, was also given and warmly received; baritone Reinhold Popovic winning his share of the applause. The text is based on words by Walther von der Vogelweide. The composition reveals contrapuntal ability but lacks polyphonic transparency, thematic variety and happy treatment of the human voices.

Operatic Events

The German Theatre repertoire this season includes new castings of Carmen, Meistersinger, Tales of Hoffmann, Cavalleria Rusticana, Pagliacci, Lucia and Barber of Seville, but these performances were not up to the level of former years. Barbe-Bleue, by Offenbach, has been restaged; while Cercle de la Craie, by Alexander Zemlinsky, won a good success at its premier performance. Among the operatic novelties at the German Theatre were Belle Hélène (Offenbach), Grand Hotel (Paul Abraham), The Little Café (Benatzki), Giuditta (Lehar), and The Singing Dream (Richard Tauber).

Burdino Scores

André Burdino's annual guest appearances at the National Opera were, this time as in the past, eminently successful. No tenor today sings the French repertoire—Carmen, Werther, Manon, Jongleur, and so on—as he does, in addition to which he is a superb actor. On each occasion he had to repeat his arias and was the object of lusty acclaim.

London Greets Eminent Recitalists

(*Continued from page 5*)

Else Rykens is a Dutch soprano who has made quite a stir with two recent concerts, demonstrating not only an uncommonly beautiful voice and dramatic power of expression, but also a prodigious versatility reaching from Brahms and Wolf to the *dernier cri* of Paris.

The Russian note in this triad was maintained by Valentina Aksarova, who devoted a recital entirely to the Big Five of Russian Nationalism—Borodin, Balakireff, Cui, Rimsky-Korsakoff and Moussorgsky. She commands the idiom of these masters with genuine intelligence and her fine voice had personality behind it. The unhackneyed program included such things as Balakireff's Georgian Song, Borodin's In Other People's Houses and Cui's Desire.

A Violinistic Newcomer

Orlando Barera, young Italian violinist, who made his first London appearance at the American Women's Club, is reported to have electrified his audience with the sensational brilliance of his technic. He played the Vieuxtemps D major concerto and a group of shorter pieces which he dashed off with great and youthful spirit, and infectious charm. He was ably supported by the English pianist, Reginald Paul.

John C. Wilcox Lectures in San Antonio

John C. Wilcox of Chicago recently delivered an address on the adolescent voice and vocal personality before ninety members and guests of the San Antonio (Tex.) Music Teachers' Association.

In his speech, Mr. Wilcox, who has had long experience and conducted many experiments with adolescent voices, said that he did not acquiesce in the general belief that the vocal organism is one of extreme delicacy, and that children's voices must be coddled through the adolescent period. He said that in his opinion vocal muscles were like other muscles of the body and can only be developed through vigorous exercise. Young voices, according to his principles, should be used with moderate power, with the teacher emphasizing deep breathing, open throat and pure vowel formation. The boy voice, declared Mr. Wilcox, should exercise through a wide range before, during and after its period of "change."

As for "vocal personality," Mr. Wilcox stressed the importance of developing the speaking voice in general education. He pointed out the importance in all walks of life of a pleasant vocal delivery, the emotional effect on new acquaintances of one's quality of speaking voice. The correctly used voice, he remarked, retains its quality and vitality until one's body "wears out" in old age.

Before the meeting, Mr. and Mrs. Wilcox were tendered a reception.

Mr. Wilcox concluded a five weeks' clinic course for singers and teachers in San Antonio, where he has had a large enrollment. He went from there to Los Angeles for a brief period of teaching, and will stop in Denver for a session before proceeding to Lincoln, Neb., where he is to conduct vocal forums before the annual convention of the Nebraska State Music Teachers' Association during the first week in April.

Mr. Wilcox is teaching at the Blanche Dingley-Mathews School, Denver, Colo., March 16 to 30. Since November 1 Mr. Wilcox has taught and conducted vocal clinics in Oklahoma, Texas, Chicago and California; conducted a vocal forum at the annual convention of the Oklahoma State Music Teachers' Association, and addressed the New York City Singing Teachers' Association and the San Antonio (Tex.) Music Teachers' Association. During April he is engaged to conduct vocal forums in Lincoln, Neb., for the convention of the Nebraska State Music Teachers' Association and at Kansas City for the Missouri Association. He will teach at the American Conservatory of Music, Chicago, May 16 to August 7. One free scholarship of twelve lessons with Mr. Wilcox, during the six weeks commencing June 27, will be awarded by the American Conservatory through a contest to be held at the conservatory on June 21.

Hall Johnson Choir on Tour

After a recital in Wilkes-Barre, Pa., March 19, the Hall Johnson Negro Choir continued its schedule with an appearance in Warren, Pa., on March 20; 22, brought a Canadian appearance, in Stratford, Ont., for the group, under the auspices of the local Community Concerts Association; 25, Oneonta, N. Y., is to hear them, also on the Community Concerts Course.

Verdi Club Opera, Tableaux and Ball

The large throng attending the March 14 annual presentation of an opera, tableaux and ball by the Verdi Club (Florence Foster Jenkins, president), in the ballroom of Hotel Plaza, New York, witnessed the most successful event of the Verdi calendar. I Pagliacci was presented with fluency and effect, Miquel Sandoval conducting. Priscilla Parker as Nedda was brilliant in voice and an excellent actress; Edward Ransome displayed resonant high tones and vivid acting as Canio; Robert Kelso was an expressive Tonio; Clifford Pollard sang Beppe; William Mercer was Silvio and Bradley Lane, A Villager. A good-sized chorus was alert, and the Florence Mahoney Dancers contributed a skillful ballet, with Grace Doree as production director. Tableaux which followed brought forty persons, including Mrs. Lewis Dana Knowlton, designer of Songs That Live, with twenty assistants; a Watteau Scene, with Mmes. Hilleary, Dunn, Duram, Williamson and Ehrbar; Diana and Endymion, a pantomime drama by St. Clair Bayfield, featuring Mmes. Valentine, Hurt, Macri and Mr. Wells, and the finale, Bayfield's setting of The Three Musketeers. Mrs. Jenkins appeared in this as the golden robed Queen, Evans Coleman playing The King. Others of the cast were Mme. Geri, Messrs. Silvio, Steigner, Adams, Pollitz, Abbadassio and Dunn, and Louis Hector staged this tableau. Responding to long applause, Mrs. Jenkins made a graceful speech, selecting a few participants for special thanks for their work in behalf of the club; Mme. Doree, the cast of I Pagliacci, Mr. Trier, Mrs. Hilleary and Mrs. Thord-Gray. Attention was called to the Rose Breakfast at the Westchester Country Club on April 30, of which Mrs. H. B. Hanson is chairman.

F. W. R.

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Grace Leslie Heard in Halifax Program

Contralto Applauded as Assisting Artist with Philharmonic Chorus and Orchestra

HALIFAX, N. S.—The Halifax Community Concert audience listened with pleasure to Grace Leslie, contralto, at the third concert of the 1934-35 series. Miss Leslie, who has sung here under the auspices of the Halifax Philharmonic Society on several past occasions, was given a warm reception by the audience, who have come to regard her as a friend. Miss Leslie was in her usual good voice, displaying rich tone throughout a wide range and exhibiting excellent control in lengthy phrases.

The program commenced with the Lucia di Lammermoor Fantasia (Donizetti-Tobani) by the Philharmonic Orchestra, under the baton of Harry Dean. This was followed by three choral numbers from Cavalleria Rusticana (Mascagni) by the Philharmonic Chorus and Orchestra, Orange Blossoms Sweeten the Vernal Air; Easter Song and Alfio's Song, with Carl Ritcey singing the solo part.

Miss Leslie's first group consisted of the aria, Ich schwöre dir zu gehorchen, from Mozart's Titus; Come and Trip It (Handel-Carmichael); Three Ravens (Sixteenth Century English) and Bantock's Silent Strings. This first group served again to reveal the technical skill, volume of tone, range and power and vitality of singing that we have learned to expect of Miss Leslie. The orchestra next played a ballet excerpt from Gluck's Iphigenia in Aulis.

Miss Leslie's second group contained two Schubert numbers, Du bist die Ruh' and Liebesbotschaft; two by Debussy, Recuccillement and Mandoline; also Hymne au Soleil by Georges, the latter being vibrantly dramatic through her interpretation. Next was heard Delibes' Czardas from the Coppelia Ballet by the orchestra.

The final group, sung by Miss Leslie, was Requiem (Robert Louis Stevenson) by Homer; Carpenter's The Day Is No More (Tagore); Jacques Wolfe's Sailormen; Kostelanetz' Interlude; Guion's Mamselle Marie and Meta Schumann's Seawards, adding six encores. Altogether the program was interestingly presented and wisely chosen. Alice Griselle played faultless accompaniments for Grace Leslie's solos.

Requiem in the final group was sung with the request for silence as a memorial to the late Arthur J. Davis, past president of the Philharmonic Society.

While the work of the chorus and orchestra was good as regards balance and attacks, it appeared to suffer from insufficient practice. A. E. G.

The Hilgers on Southern Tour

The Hilger Trio (Elsa, cellist; Maria, violinist, and Greta, pianist) gave a concert for the Fine Arts Club of the Memphis (Tenn.) Conservatory of Music on March 1, the final engagement of their Southern tour. Previous to this they had played a return date from last year in Asheville, N. C.; one in Raleigh, N. C., and one in Alexandria, Va. On March 6 they began their Southwestern itinerary with a concert in Council Bluffs, Ia., after which they are booked for the State Teachers' College; then on to Wichita, Kans., where they play under the auspices of the City Teachers' Association. In Winfield, Kans., they give two concerts. After appearing at Ponca City, Okla., the ensemble next goes to Texas for several engagements; back to Tahlequah, Okla., and then to Missouri, where they will offer five concerts in Springfield, beginning with one at the State Teachers' College there. On April 13 the trio is to appear again in the Beethoven triple concerto with the Newark Civic Orchestra over Station WOR.

Krasner, Berezowsky, Moldavan and Schuster Form String Quartet

A new string quartet has been formed in Boston under the sponsorship of Mrs. Matthew John Whittall. With Louis Krasner, also of that city, as leader and first violinist, the quartet contains Nicolai Berezowsky as second violinist, Nicolas Moldavan as violist and Joseph Schuster as cellist. The latter three are well known: Berezowsky as composer, violinist, conductor and member of the Kroll Sextet and Quartet; Moldavan as violist in the Flonzaley Quartet during its closing years and more recently in the Stradivarius Quartet of New York City; and Schuster, who has been in America only a short time, as former first cellist of the Berlin Philharmonic Orchestra.

Mr. Krasner is known in Europe, where he has appeared in recital and as soloist with leading orchestras. In Vienna next month he gives a recital at which he will play two new works for the first time. These pieces, written for him, are Henry Cowell's suite, Seven Associated Movements, and a sonata on which Roy Harris is still at work.

The new quartet will meet in Vienna the first of May and go into rehearsal and study for the rest of the summer. They return in the fall to America, to take up their headquarters in Washington. They will play privately for Mrs. Whittall and later give concerts in Washington and other American cities. The quartet has, as yet, no name.

The new organization will use in its concerts a quartet of Stradivarius instruments, the property of Mrs. Whittall. This group of instruments consists of the "Betts" Strad violin, the "Count Castelbarco" violin, the Wanamaker viola and the "Count Castelbarco" cello.

Ruth Shaffner Sings in Cuba and Nassau

Ruth Shaffner, soprano, has returned from a trip to Cuba. On the way down, Miss Shaffner gave a musicale on board the SS. Columbia, February 17. While in Havana, she broadcast over CMBZ, the principal station of Cuba. On the return voyage, her engagements included a concert in Nassau under the auspices of the Wednesday Evening Music Club of Nassau. With Miss Shaffner were Eugenie Limberg, violinist, and Virginia Duffey, accompanist. The soprano was back in New York for a concert at the Women's Republican Club on February 28.

Goldsand Sails for European Concerts

Robert Goldsand, Viennese pianist, sailed on the SS. Saturnia for Europe, February 20. Mr. Goldsand has completed his eighth tour of the United States. He was heard in two New York recitals recently and broadcasts over both the National and Columbia networks. The artist is returning to Vienna to resume his European activities. He returns to the United States next January for his ninth American tour.

Rodzinski and Lady Macbeth Cast Honored

On February 1 at the Wade Park Manor, Cleveland, Josephine Forsyth (Mrs. Philip Andrew Myers), soprano and composer, honored Dr. Artur Rodzinski, director of the Cleveland Orchestra, Mrs. Rodzinski and the cast of Lady Macbeth of Mtsensk.

Bartlett and Robertson at the White House

Ethel Bartlett and Rae Robertson, English two-piano team, played at the White House for President and Mrs. Roosevelt and their guests at the Speakers' Dinner on Feb. 19.

Studio Notes

HENRY SCHROEDER

On March 3 a large audience crowded the New York studio of Henry Schroeder to hear a program given by his voice and piano students. Ease of performance distinguished all those who appeared. Of the pianists, Evelyn Schutz was particularly commendable for her technical skill; Rita Kufeld showed a good fundamental musical training and a dependable understanding of the keyboard; Shulamith Gold's strong, sure and definite touch holds promise for the future. The vocalists were equally effective. Lucille Peterson, coloratura soprano, sang her selections with artistry. Rae Weidberg's resonant voice is of fine quality. Miriam Tall has a large voice which she used well in the aria Pace, pace mio Dio. Lillian Robins possesses a sonorous, ringing tone. Edward Rappoport displayed a fine tenor voice. Little Josef Schroeder, son of Mr. Schroeder, showed himself an excellent musician in both singing and piano playing. Seymour Philo's performance of Beethoven's C sharp minor sonata was well received. He also accompanied the vocal students. J. V.

FRANCES HALL and RUDOLPH GRUEN

Pupils of Frances Hall and Rudolph Gruen, pianist, gave a program at their New York studio on February 23. Those appearing were Mr. Krongard, Nettie Buch, Estelle Parnass, Marion Greenberg, E. Putnam and Floyd Morgenstern, and the numbers played were by Bach, Schumann, Chopin, Brahms and Dohnanyi. Early in March, another pupils' recital at the Hall-Gruen headquarters presented Anly Livergand, Pablo Miquel, Estelle Parnass, Sylvia Schuster, Ida Glass, Leah Shaw, Edith Meenan, Kurz Weil and Rose Resnick in music of Scarlatti, Chopin, Handel, Ravel, Brahms and Medtner.

FRANKLYN CARNAHAN

Elvin Schmitt, pianist, pupil of Franklyn Carnahan of Cleveland, made his début at the final program of the Diaz Costume Recitals in the grand ballroom of the Waldorf-Astoria, New York, appearing with Rosa Ponselle and other artists. Mr. Schmitt also has appeared with the Cleveland Orchestra and given a recital at the Salle Chopin in Maison Pleyel, Paris.

Another artist from the Carnahan studio is Edward Pfleger, who accompanied Esther May Barrett, soprano, in her recent concert at the Colonial Theatre, Norfolk, Va., also playing a group of solos.

GERARD-THIERS

Artist students from the Gerard-Thiers Studios, New York, have been heard in recent public engagements. On March 7 the Gerard-Thiers Ensemble gave a concert at the Gold Dust Lodge, New York. John deHoog and Saxton Smith offered solos. On March 10 a musicale in the studio was shared by Ethel Holmes and Saxton Smith. A costume recital was offered by Florence Farrar Gilmour at the Women's Club, Brooklyn, D. A. R., and Mme. Gilmour has been reëngaged for a future event.

MARION LUYSTER DEVOE

A program of unusual interest was given by vocal students of Marion Luyster DeVoe, assisted by Ella Rasmussen, violinist, at the Metropolitan Opera House studios, New York, on March 2. The evening's list was made up of music by Mana-Zucca. In a short talk Mrs. DeVoe explained her interest in Mana-Zucca, both having been scholarship pupils of Alexander Lambert and warm personal friends. The program was: Morning, and Fairest of All, sung by Marion DeVoe, Jr., soprano; The Top o' the Morning, and Nichavo, by Martin Younge, tenor; Whispering, and The Old Mill's Grist, Esther Pierce, soprano; If Flowers Could Speak, and Big Brown Bear, George Schottler, bass; ballad and caprice and Budjely, Miss Rasmussen; Song of the Child, and Why Do I? Evelyn Fredricks, soprano; The Persian Garden, and I Love Life, Jose Sprouse, tenor; Peace at Last, and Your Quest, Betty Feigin, soprano; Speak to Me, and Ah, Love Will You Remember? Ethel Maley Wadsworth, contralto.

A high degree of artistic effect was manifest in all the numbers. Miss Rasmussen played with her usual breadth of tone, vivacity and technical skill. Mrs. DeVoe's artist-pupil, Ethel Maley Wadsworth, sang the last two numbers exquisitely. Her voice shows power and beauty of tone. Mrs. DeVoe presided at the piano all the evening as accompanist. Regret was expressed for the illness of Edyth Lefkovitz, mezzo-soprano, who was to have sung Sundown and Rachem in Hebrew. R. S.

MARCELLA GEON

The joint anniversaries of Bach and Handel were honored by the pupils of Marcella Geon at their last Monday recital in February. The history of their lives and many interesting anecdotes were told with a discussion of the period in which they lived.

This was followed by a program of vocal selections and the piano numbers comprised a minuet, Musette, several two-part Inventions, Chorals arranged for four hands, the D major fugue and the Chromatic Fantasy and Fugue by Bach, while the Handel group comprised a ground in E minor and an air and variations in D minor.

After the music a social hour followed with Marguerite Sunderman as hostess and Mary McLoughlin and Bess Swartz as aides.

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Scholarships for the Cummington School Announced

The Playhouse-in-the-Hills, Inc., of Cummington, Mass., announces competitive scholarships for the summer season, one each in violin, piano, cello, harp, painting, sculpture and writing. Completion of secondary school education or its equivalent is a prerequisite. Candidates for scholarships in music will be given an audition before a board of judges in New York City, on May 12. Those living too far from New York to attend the audition may submit a recorded performance.

Candidates for scholarships in the visual arts and in writing must submit evidences of ability.

These are open both to young men and young women. All applications must be filed before May 1. For full particulars address Director K. Frazier, Cummington, Mass.

Walter Spry at Converse College Summer School

During the summer session of Converse College at Spartanburg, S. C., Walter Spry, head of the piano department, will teach private pupils and classes. The pianist and pedagogue holds classes in piano technic and repertoire as well as in history of music. During the session, which is from June 10 to July 27, Mr. Spry will play six recitals, arranged in chronological order from Bach down to present-day composers.

Roy Harris to Lecture at Juilliard Summer School

Roy Harris, composer and lecturer, has been added to the faculty of the Juilliard Summer School, New York, for the season 1935. He will give twelve illustrated lectures tracing the important changes in music from the Gregorian Chant up to present-day modern music.

The course of lectures is to be divided into two groups, the first a history and appreciation course; the second, an analysis of modern music covering Russian, French, German and American composition.

Mr. Harris was born in Oklahoma and received most of his musical education in this country, studying at the University of California. He won a Guggenheim Fellowship and continued his studies in composition in Europe under Scalero and Boulanger. His orchestral works have been played by the Boston Symphony, New York Philharmonic and other orchestras in this country. His chamber music works have been presented by the Pro-Arte Quartet, the New World Quartet and at the Coolidge Festival in Washington.

Bryn Mawr Conservatory of Music

BRYN MAWR, PA.—The Bryn Mawr Conservatory of Music, of which Joseph E. Barone is director, combines the traditional methods of the European conservatories with modern psychological principles. Instruction is offered in all orchestral instruments, voice, ensemble, choral study, harmony, composition, history and appreciation. The faculty includes Emil E. Folgmann, cello, voice and ensemble; Leova Tumarkin, piano; Gama Gilbert, violin; and Tillie Barmach, voice.

Westminster Choir School College of Music

The Westminster Choir School of Princeton, N. J., has issued their annual catalogue, summarizing the history, purpose and courses of study of the school. The Westminster Choir School was founded in September, 1926, by Dr. John Finley Williamson, present head of the school. Its purpose grew out of the conviction that the task of the Minister of Music is as sacred as that of the minister and should demand the same thorough and intelligent preparation. Graduates of the school are fitted to enter the field of music in church and college or as private teachers; they are also prepared for public careers as performers. A four-year course leads to the degree of Bachelor of Music and the school also grants the degree of Master of Music to qualified candidates. Academic reciprocity with Princeton University is available to students. Graduates of the Westminster Choir School are in charge of church music activities in communities all over the United States. A former graduate of the school is conducting a school along the lines of Westminster in Japan; another is carrying on a similar work in several schools and colleges of India; and still others have carried the ideals and purposes of Westminster into the Philippine Islands and Korea.

The Westminster Choir is an organization six years older than the school. It was established by Dr. Williamson, and, under the sponsorship of Mrs. H. E. Talbott, has traveled extensively in this country and Europe. It consists of twenty men and twenty women, students of Westminster Choir School. Its performances are *a cappella*. Recently, the choir returned from a tour abroad made in response to an invitation from the government of Soviet Russia. Ten other European countries were included in the itinerary. Tours being planned for the choir include a return to Europe and visits to South America, Central America and Mexico, Australia, Java and Japan.

Peabody Conservatory Holds Students' Recitals

BALTIMORE.—Preliminary to the closing activities of the year at the Peabody Conservatory of Music are the recitals given each season by those students who are completing the third and final year of study provided by the major scholarships. These awards are made by the departmental faculties on the basis of talent as determined by the competitive examinations and in addition to the major branch, carry such supplementary studies as are deemed necessary by the director. The pupils presenting the scholarship recitals this year are: February 26, Myriam Hamer, piano; March 5, Everett Stevens, composition; 15, Leah Effenbach, piano; 18, Ruth Kelemen, piano; 25, Bernard Milofsky, violin; 29, Florence Layton, organ; April 3, John Ademy, bass; 12, Arnold Kvam, cello; 17, Alvin Holston, viola. It is one of the requirements of these scholarships that each holder of such award must give a public recital upon the completion of the three-year period of study.

Neighborhood Music School

The monthly concert of the Neighborhood Music School, New York, was held on March 1. Mr. and Mrs. Josef Lhevinne were the guests of honor. The Junior Orchestra opened the program with the *allegro* from Eine kleine Nachtmusik of Mozart. The junior group of numbers, given by children of the school, consisted of the Gigue from the French Suite in G by Bach, Obertass by Wieniawski and the Scarlatti sonata in C. One of the school's ensemble groups played the *allegro brillante* from Schumann's E flat quintet. This was followed by solo numbers, including Sarabande by Leclair, Wieniawski's Scherzo Tarantelle and the F minor étude of Liszt. Schubert's Entr'acte No. I from Rosamunde was played by the Senior Orchestra as the closing number of the program.

After the regular program Mr. Lhevinne played at some length for the students, who were enthusiastic in their enjoyment of the music. This was followed by a reception for Mr. and Mrs. Lhevinne, given by the board of trustees and the faculty.

Janet D. Schenck is the director of the Neighborhood Music School and the head of the piano department. Hugo Kortschak heads the string department, George Wedge is in charge of the theory department and Hugh Ross, of the voice and choral work.

Among the more active members of the board of trustees are: Mrs. Otto H. Kahn, Dr. Ernest Fahnestock, Mrs. John Hubbard, Mrs. Donn Barber, Miss Gertrude Freeman, Mr. Bertram Borden, Mrs. John S. Ellsworth, Mrs. Thomas J. Mumford, Mrs. Roy A. Rainey, Mrs. Martha B. Schirmer, Mrs. Louis E. Stoddard, Mr. J. Frederick Talcott and Mr. Charles Triller. E. B.

Clarke Conservatory of Music

PHILADELPHIA.—A concert was presented at the First Methodist Church, Roxborough, Pa., on February 28 by the Clarke Conservatory of Music. Those appearing on the program were Ruth Handbury and Ruth Buroughs, pianists; Marie Hermley, contralto; Margaret Anders, soprano; Sabina Kowalska and Alexander Morsello, violinists. The music performed included excerpts from Brahms, Chopin, Tschaikowsky, Puccini, Mendelssohn, Schumann, Rachmaninoff, Charles Gilbert Spross, James H. Rogers and Walter Golde.

Brooklyn School of Music Education

Ruth Vinitzky is now listed in the piano department of the Brooklyn School of Music Education, Brooklyn, N. Y., founded and directed by Carolyn M. Cramp. Others of the faculty include Lester Gray for brass instruments; Miss Fernstrom for French; Mr. Pisani for Italian; Mr. Lange for German.

AUSTIN CONRADI, pianist, and member of the faculty of the Peabody Conservatory of Music, Baltimore, gave a program recently in the Peabody recital series.

Limited Edition of Stein-Thomson Opera Aria to Be Issued

The Berkshire School Musical Association announces the publication of a limited edition, coincident with the trade edition, of the aria Pigeons on the Grass, Alas, from the Stein-Thomson opera Four Saints in Three Acts, arranged for solo and piano. The limited edition will be formed of 110 numbered copies, of which 100 are for sale, and will be composed of the regular edition bound in an attractive cover. Of these copies, ten will be signed by the author and composer. Orders may be placed with the Berkshire School Musical Association, Sheffield, Mass.

American Academy Matinees

At the eighth matinee of the American Academy of Dramatic Arts, Empire Theatre, New York, on February 21, Maugham's Sacred Flame opened the program. Marc Daniels and Monna McGill excelled in this production. June Moon (Lardner & Kaufman) brought forward fine actors. Leaders were Ezra Stone (Philadelphia), whose impersonation of Maxie was telling; Robert York, (York, Pa.) good in a character part; Ann Evers (New Orleans) as Eileen; Thayle Landers (Maplewood, N. J.) as Lucille. Others engaged in a first-rate performance were Barbara James, Leslie Scott, Sarah Clifford, Lynn Hampton, Paul Kendall, David Ainelie, Hall Kennedy and Lois Leng. F. W. R.

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New York Concert Announcements

(M) Mornins: (A) Afternoon: (E) Evenins

Saturday, March 23

Ossip Gabrilowitsch and National Orchestral Association, Town Hall (A)
Philharmonic-Symphony Orchestra, Carnegie Hall (E)
Felix Salmond, cellist, Town Hall (E)

Sunday, March 24

Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Frank Sheridan, pianist, Town Hall (A)
Sylvia Sapira, pianist, New School for Social Research (E)

Monday, March 25

Frederick Jagel, tenor, Harlem House benefit, Town Hall (E)

Tuesday, March 26

Philadelphia Orchestra, Carnegie Hall (E)
Otto Schlaaff and Robert Riotte, two-pianists, Town Hall (E)
Rubinstein Club, Waldorf-Astoria (A)

Wednesday, March 27

Walter Gieseking, pianist, Town Hall (E)
Creighton Allen, pianist, Steinway Hall (E)

Thursday, March 28

Philharmonic-Symphony Orchestra, Carnegie Hall (E)

Friday, March 29

Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Josef and Rosina Lhevinne, Town Hall (E)

Saturday, March 30

Ignaz Friedman, pianist, Town Hall (A)
Philharmonic-Symphony Orchestra, Carnegie Hall (E)
New York Woman's Symphony Orchestra, Town Hall (E)

Sunday, March 31

Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Katherine Baxter, pianist, Town Hall (A)
Menorah Association benefit, Town Hall (E)
Orchestra concert, Washington Heights Y. M. H. A. (E)
Opera Surprise Party, end of season, Metropolitan Opera House (E)

Press Comments

LOUISE LERCH

Louise Lerch, soprano, recently was soloist with the Minneapolis Symphony Orchestra in Pittsburgh, Pa. J. Fred Lissfelt wrote in the Pittsburgh Sun-Telegraph: "Miss Lerch's voice is growing yearly heavier and richer. It retains its fine clarity and she always impresses by the musicianly approach to her songs The audience received her cordially and she had to repeat her last song." Neal Weibel in the Pittsburgh Press: "Miss Lerch sang with great artistry." Ralph Lewando in the Pittsburgh Press: "As soloist Miss Lerch fulfilled her musical mission with style and vocal felicity, and was warmly applauded."

RUDOLPH REUTER

Rudolph Reuter's recent appearances in various Middle-Western cities have brought the Chicago pianist the following encomiums, "Never was an artist in finer form," said the Dubuque, (Ill.) Telegraph-Herald. "With an impeccable technic, Mr. Reuter could portray any conception with absolute mastery. The Weber Rondo was positively breath-taking and called forth a storm of applause, and the noble Franck was played with breadth and dignity." The Monmouth (Ill.) Advertiser reviewer stated that Reuter's recital was "definitely one of the outstanding successes of the course. A prodigious technic, a cultured and charming personality and, above all, musicianship which was at once discriminating, individual, and convincing, marked his playing. The Franck was a joy to listen to. It is pertinent that Mr. Reuter, so skillful with modern music, should be capable of such a magnificent rendition of the Franck. The Mephisto Waltz brought down the house."

That this was a "fine program from every point of view" and that "he showed wonderful technical work and great artistry" and "his interpretations were original and individualistic and his pedal work was marvelous," was the opinion of the Emporia (Kans.) Gazette. In Springfield, Ill., he presented "a brilliant program which gave the eminent artist opportunity to display many moods and tonal variety" and "there were poetry and virile contrasts in the sonata and Chopin stood out with a wealth of tonal beauty" and "he again created enthusiasm for both the novel and the familiar," according to the State Register. That there was "not a dissenting voice in the acclaim accorded Rudolph Reuter" was stated in the Elgin (Ill.) Courier-News, which said further that "the program bids fair to be the highlight of the season. Bach was beautiful and the descriptive numbers especially interesting. The Strauss will live in the memory of the audience for a long time to come."

FRANK SHERIDAN

Frank Sheridan's recent recital in Town Hall, New York, won him praise from the critics. Jerome D. Bohm wrote in the New York Herald Tribune: "This young American is, on the strength of his performances on this occasion, entitled to a niche on those lofty heights ordinarily reserved for distinguished players of European origin. Mr. Sheridan must be included in that exclusive category of musicians who concern themselves first and foremost with the composer's message."

Leonard Liebling in the New York American: "Town Hall matinee listeners were regaled with the recital of Frank Sheridan, American pianist, and one of the best in that category. Sheridan, a highly serious musician equipped with every requisite of tone and technic, gave a program of outstanding numbers artistically balanced."

The New York Times: "It was in the same hall that Mr. Sheridan had proved himself a decade ago to be a well qualified artist in tone and technical dexterity. He has since toured Europe and has played in large concert halls. Yesterday's more intimate performance of Bach and Mozart carried the added authority of years, while a return of the romantic spirit was welcomed in the later tendrils of Chopin and tone masses of César Franck."

The New York Sun: "His mechanical equipment was exceptionally complete, and he was thus enabled to present with ease of manner, beauty of piano tone and command of requisite style, the inner content of the compositions he sought to reveal to his listeners. His poetic vision, as disclosed in his reading of César Franck's music, was of rare insight and beauty."

The New Yorker Staats-Zeitung: "Again his great restraint, which suggested a stronger vitality than that which was revealed, was the striking feature of the playing of this artist. Never, with such playing, was there an impression that the artist spent himself, but rather, that he possessed enough reserve to make it possible for him to remain master of the musical situations."

E. ROBERT SCHMITZ

E. Robert Schmitz, French pianist, was soloist with the Los Angeles Philharmonic Orchestra on January 5, playing the D minor concerto of Mozart. Isabel Morse Jones wrote in the Los Angeles Times: "E. Robert Schmitz has an individual conception of Mozart. He plays the master as he plays Bach, as if their music were an easy and natural expression of his everyday thinking. The phrases are given due emphasis without taking the mind from the shape and structure of the whole work. One is aware always of the orchestral knowledge back of a concerto performance by Schmitz. He has not studied scores and conducted them in Paris for nothing. He is not only the soloist when he is playing. He is playing a duo with the orchestra. The large audience gave him an ovation, and after returning him to the platform several times, he was persuaded to play, for an encore, a Bach prelude for organ transcribed for the piano."

The Los Angeles Examiner: "His playing was signalized by authority, technical brilliance and style." Raymond E. Mitchell, in the Los Angeles Post-Record: "E. Robert Schmitz, one of the most brilliant pianists residing in the West, especially recognized as an interpreter of the moderns, gave one of the most polished examples of Mozart playing it has been this reviewer's privilege to listen to in a good many seasons." Carl Bronson in the Los Angeles Evening Herald and Express: "The noted pianist, E. Robert Schmitz, delighted a large audience at Philharmonic Auditorium with a brilliantly impressive performance of the Mozart concerto in D minor."

ABRAM KAROL

Abram Karol, violinist, was soloist with the Civic Symphony of Lehigh County, Pa., in three concerts, January 25, 30 and February 4. The Allentown Chronicle and News and Evening Item's critic said: "Abram Karol, young violinist, scored a personal triumph as guest soloist at the concert given in the Allentown High School auditorium by the Lehigh County SERA Civic orchestra. Mr. Karol, graciously lending his talents to the fine concert, displayed remarkable mastery of the violin."

The Bethlehem, Pa., Globe-Times said, in reviewing the concert at Liberty High School: "Given the largest ovation, however, was twenty-year-old Abram Karol, violin virtuoso, who, veteran of the Allentown and Easton Symphony Orchestras, presented as a solo Sarasate's Zigeunerweisen. Greeted generously prior to his program number, Karol drew a full minute's applause before he complied with the demands of the audience and gave an additional encore in D'Ambrosio's Canzonetta."

The Allentown Morning Call: "Abram Karol scored a big hit. The young musician captivated the audience and received quite an ovation after each selection."

AROLDO LINDI

Aroldo Lindi recently sang the title rôle of Otello in Cleveland, in a stage performance given by the Cleveland Orchestra. The Cleveland Plain Dealer declared: "Aroldo Lindi warmed up to the title rôle and released his powerful tenor in some glorious climaxes. His vibrant lyricism and frenzied outbursts of passion were tremendously impressive." The Cleveland News: "There is no doubt that he has a lovely voice. As for Aroldo Lindi, carrying the burden of the title rôle, Otello, one must bestow praise. There are only a few tenors in the world who dare to tackle the part."

Reading, Pa., Bach Festival Programs

READING, PA.—The Bach Festival will be presented here on April 27 (Saturday evening) and 28 (Sunday afternoon), when The Passion According to St. Matthew and the Mass in B minor are to be sung under the direction of N. Lindsay Norden. Soloists comprise Louise Lerch, soprano; Paula Hemingway, contralto; Arthur Kraft, tenor; Fred Patton, baritone. A children's concert is to be held on Saturday afternoon, conducted by Ralph Fisher Smith, head of the music in the public schools.

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Stringfield Conducts His Work with New York Civic Orchestra

Lamar Stringfield, director of the Institute of Folk Music at the University of North Carolina and conductor of the North Carolina Symphony Orchestra, was guest conductor of the New York Civic Orchestra on February 27 at the Museum of Natural History, and on March 3 at the College of the City of New York. The program featured Mr. Stringfield's Legend of John Henry. This was Mr. Stringfield's first appearance in New York. While there he conferred with executives of the Works Division of the Emergency Relief Bureau in regard to the musical project of Federal Public Works Administration in North Carolina which Mr. Stringfield supervises. Mr. Stringfield was awarded the Pulitzer prize for original musical composition in 1928, for his Suite from the Southern Mountains.

Louise Arnoux Heard at New School

Louise Arnoux appeared again in folksongs of Burgundy at the New School for Social Research, New York, on March 10. She wore the native costumes of the localities which supplied her vocal offerings. Her singing was a feature of one of the regular Sunday folklore evenings at the school.

Antonia Brico Gives Wagnerian Recital

WHITE PLAINS, N. Y.—The series of lecture-recitals which Antonia Brico has been giving before the Contemporary Club of White Plains this winter was brought to a splendid conclusion on February 20, in the auditorium of the Contemporary Club House.

Miss Brico discussed the music-dramas of Wagner, illustrating at the piano several of the motives and how they were used. The guest artist assisting Miss Brico in her interpretation of the Ring was Gerda Henius, known for her portrayal of Wagnerian rôles. Highlights were sung from Die Walküre, Das Rheingold, Siegfried and Götterdämmerung, ending with the dramatic singing of Brünnhilde's Lament. Both Miss Brico and Mme. Henius were enthusiastically received.

E. H.

Three Metropolitan Singers to Appear at Florence Festival

Three singers of the Metropolitan Opera Association, Giovanni Martinelli, tenor, Armando Borgioli, baritone, and Enzo Pinza, bass-baritone, have been engaged for the second Florence May Music Festival, to be held in Florence, Italy, from April 24 to June 4, inclusive. Dr. Herbert Graf, whose stage sets have been used at performances of the Philadelphia Orchestra Association in the Academy of Music, Philadelphia, also has been engaged. It is expected that he will design the sets for the performance of Ildebrando Pizzetti's opera, Orseolo, in the Municipal Theatre, Florence.

Levitzki Completes Another Composition

Mischa Levitzki, pianist, now touring on the Pacific Coast, has completed another piano composition, a Barcarolle. His Arabesque Valsante, published less than six months ago, has already sold over 2,500 copies. Quinto Maganini has made an orchestration of the latter work which his Chamber Symphony Orchestra played throughout its recent concert tour.

Dante Society of New York Honors Bellini Centenary

The Societa Nazionale Dante Alighieri of New York presented a concert on March 10 commemorating the centenary of the death of Vincenzo Bellini. Lily Pons, Rosa Ponselle, Gladys Swarthout, Ezio Pinza and Alfio Tedesco, all of the Metropolitan Opera, sang excerpts from Sonnambula, Puritana and Norma. Pietro Cimara was at the piano.

Curtis Graduate to Teach in Bucharest

Helen Hall, of Dallas, Tex., who received a B.M. degree in violin and piano from the Curtis Institute of Music, Philadelphia, sailed on February 14 for Bucharest, Rumania, where she will spend the next year teaching violin and piano to the family of the American Ambassador to Rumania, Col. Alvin M. Owsley.

Ford Bowl at California Pacific Exposition to House Concerts

SAN DIEGO, CAL.—An announcement of interest to music-lovers who plan to attend the California Pacific International Exposition, which opens here on May 29, is that the Ford Motor Company is constructing, in conjunction with its exhibit building and tower, a Bowl to be used for a series of symphony concerts to be given during the Exposition.

The Ford Bowl will be located in Balboa Park and have a seating capacity of over 3,000. The shell differs from the usual type in that while semi-circular, each section will be straight, for the purpose of overcoming sound reflection. The stage will be large enough for a symphony orchestra, while underneath the stage and shell are dressing-rooms, practice rooms and storage space. The Bowl was designed under the direction of Richard S. Requa, supervising architect of the Exposition; acoustic technicalities under the direction of Vern P. Knudson, of Los Angeles, designer of the Hollywood Bowl. Ford Bowl remains a permanent adjunct of the Park after the exposition closes.

H. B.

Felix Salmond in New York Appearance

Felix Salmond, cellist, was presented in recital on March 6 at the Lenox Theatre, New York, by the Lenox and the Finch schools. With Ralph Angell at the piano, Mr. Salmond played the Beethoven sonata in G minor, op. 5, No. 2, Kol Nidrei (Max Bruch), and pieces by Bach-Franko, Paradies-Dushkin, Eccles-J. Salmon, Fauré and Glazounoff.

Addresses Wanted

The Musical Courier desires to obtain the present addresses of the following:

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S. J. Barozzi
Della Benni
Virginia Bernucci
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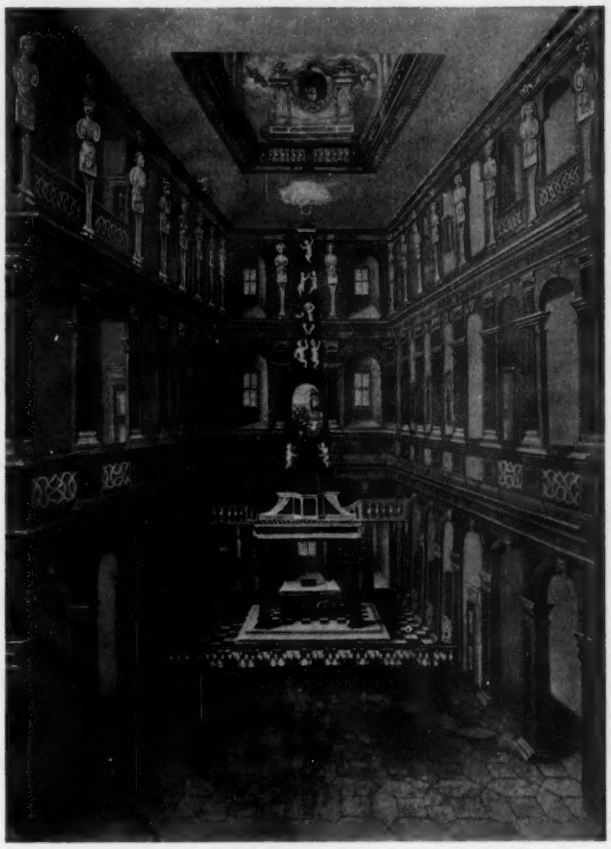
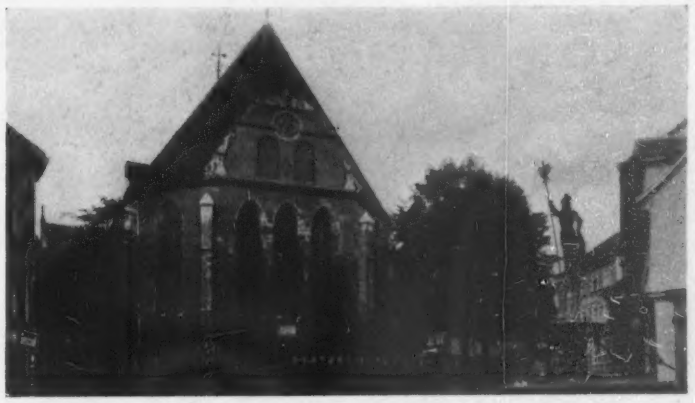


THE COURT CHAPEL IN WEIMAR,

from a seventeenth century painting in the Weimar Court Museum. Here Bach served as court organist to the Duke of Saxe-Weimar. In this chapel (destroyed by fire in 1774) a small but excellent organ was placed under a cupola on the third gallery. Despite the limitations of this instrument, Bach performed it with such proficiency that his fame spread and he was invited to play in other cities.

FACSIMILE OF THE OPENING MEASURES OF THE CANTATA, ES ERHUB SICH EIN STREIT.

This cantata dates from the years 1725-27. The powerful fugue theme depicts the rearing and winding of the snake incited by the Archangel Michael. The energetic yet somewhat careless notation is characteristic of Bach.



THE NEW CHURCH IN ARNSTADT.

At the beginning of his stay as organist in Arnstadt, Bach had much time for himself as his position only occupied him three times a week. He received a four weeks' furlough to go to Lübeck to hear the great organ master Buxtehude. He was so impressed with this artist's playing that he was tempted to desert Arnstadt, as Buxtehude showed an inclination to nominate him as successor, with the stipulation, however, that Bach marry a rather unfavored daughter. This the composer refused to do and returned to Arnstadt three months late.

A VIEW OF LUENEBURG,

from an old engraving. Here Bach, at the age of fifteen, was accepted as a soprano in the choir of the Michaelis Cloister and the piano and organ playing of the master performer, Georg Böhm, exercised a deep influence on the growing boy. It was from Lueneburg that Bach made journeys on foot about thirty miles to Hamburg to hear the famous organist Reinken.

MANUSCRIPT SCORE OF THE ST. MATTHEW PASSION.

The opening page of the work, in the composer's hand.

(See Inside Front Cover for Additional News Pictures)

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